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ABSTRACT

The eighth volume of "Folksong in the Classroom" covers three periods in U.S. history where folk music was a cornerstone in the lives of people. The first issue of the volume contains a brief history of the Jewish experiences and hardships and how individuals stood by each other in maintaining a rich, musical, Yiddish folksong heritage. Nine popular Yiddish songs are listed along with suggestions, to present the music. A 10-item discography concludes the issue. The second issue refers to the Depression and New Deal where many immigrants worked long hours in factories. Songs created during this time reflect the abuse of big business and the forced labor of young children. This issue concludes with a bibliography/discography, song notes, and suggestions for teachers. Issue 3 explores the 1800s when women worked in New England textile factories in order to help support their families. Most of the women were immigrants who were discriminated against because of their European and Eastern European backgrounds. A 12-item discography/bibliography concludes this issue. (JAG)

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FOLKSONG IN THE CLASSROOM

A NETWORK OF TEACHERS OF HISTORY, LITERATURE, MUSIC AND THE HUMANITIES - A NEWSLETTER

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Changes at FITC

Our New Format

Acquisition of new equipment and computer software has at last born fruit with the printing of this issue. We have had to learn the job from scratch, which has required a considerable investment of time, money and effort. We are still learning and future issues will include such improvements as typesetting of music and appealing graphics. This issue has been set on a 386SX IBM Compatible computer, using Microsoft Windows and Aldus PageMaker. The camera-ready copy was printed on a Hewlett Packard Lazer Jet II P. We apologize for the delay which all this has caused, and appreciate the patience of our readers. Thank you.

Application for Tax Exempt Status.

At the end of November we filed for non-profit status with the IRS. Non-profit status, if granted, will lower our mailing costs, make us eligible for grants, and be able to offer you a tax reduction on gifts to FITC. Maybe we'll never have to raise our rates again.

Statement of Purpose

Editors: John W. Scott, John A. Scott, Laurence Seidman
Circulation Editor: Diana Palmer

Folk song, in our belief, constitutes Primary source material for the study of our own and other cultures. Singing of these songs is a key to firing student' imaginations, arousing their curiosity, and helping them to focus upon theme. Through the use of folksong we apply a fundamental educational principle that by starting with the familiar, students can more easily approach the unknown and learn about the lives and struggles of people who have lived in the past or who live in the world of today. We seek to help bring into the classroom, at all educational levels, songs that have been sung in this country throughout its history as well as in other countries.

Folksong in the Classroom, a newsletter representing a network of teachers of English, history, music and the humanities, is published three times a year. Its purpose is to make available to the educational community the folk music that is our heritage and that we believe all young people should have access to. We are also concerned with discussing the nature and the origins of this heritage: offering suggestions about its classroom use; reviewing books and records where appropriate; providing supplementary material such as bibliographies, discographies and song sheets. Our materials may be reproduced for educational purposes without permission provided that Folksong in the Classroom and the given sources are credited

Folksong in the Classroom welcomes news from teachers about their work, and queries. We also welcome articles to be considered for publication. Materials submitted for review will be acknowledged in print, but we cannot guarantee a review in all cases. Enclose a self-addressed stamped envelope if you wish to have materials returned.

Folksong in the Classroom is a voluntary association of working teachers and educators operating *pro bono publico* without pay. Subscriptions constitute the sole source of our income, and contributions are welcome. Correspondence to John W. Scott: P.O., Box 264, Holyoke, MA 01041. Queries regarding subscriptions, back issues and available materials should be sent to Diana Palmer, 433 Leadmine Road, Fiskdale MA 01518

Correspondence

A. L. Bashore, Shamokin, PA

I always read each issue. Letters from readers are always interesting. You manage a good mix of known and unknown songs. For future editions:

- songs about coyotes, wolves and perhaps dogs.
- maybe someone's classroom wants to do an article by kids for teachers.
- songs about (and by) Native Americans.

Thank you for excellent suggestions. You are asking for songs that explore the world of wild as well as domesticated dogs. The domestic dog is only one member of a large family, the Canidae, existing in the wild on every continent except the Antarctic. These are shy, beautiful predators; readers, please send in songs that celebrate dogs, domestic and wild.

As for your second suggestion, it would be wonderful to publish articles that tell how young people themselves feel about the songs they sing. It occurs to us that any class that has had fun with one of the scripts we are currently making available (Irish Immigration, Civil War, New Deal, etc.) could help by telling what they did with this material and what they learned from doing it.

Native American song and literature is also on our agenda. Help in this area, including suggestions concerning what to use and who to be in touch with, will be appreciated.

* * * * *

Andy Darrow, Clovis, CA

I am going to be teaching a unit on Mexico. Have you ever thought of doing an issue on Mexican folk songs?

Latin American songs are high on our agenda. Dr. Elizabeth Morgan, a school principal on our advisory board who is of Mexican background, is now preparing issues on Mexican children's songs. We too are looking forward to a Mexican issue.

* * * * *

Eugenia H. Berger, Littleton, CO

I would like multi-cultural songs - i.e. Native American, Asian American, Euroethnic and Latino songs. I would also like more songs on the civil rights movement.

*We suggest that you contact **World Music Press** and ask for their catalogue, 'Multi-cultural Materials since 1985:' 11 Myrtle Avenue, P.O. Box 2565 Danbury CT 06813. The publisher is a celebrated ethnomusicologist, Dr. Judith Cooke Tucker. With regard to civil rights songs, we are planning an issue in the not too distant future. In the meantime we recommend the following: **The Story of the Civil Rights Movement through its Songs.** Bethlehem, PA: Sing Out Corporation. P.O. Box 5253, Bethlehem, PA 18015-5253. A cassette (CSF 40032) that accompanies this book has the same title and is distributed for the Smithsonian Institution by Rounder Records, One Camp Street, Cambridge MA 02140.*

* * * * *

Laurine Gajewski, Appleton WI

Laurine requests songs dealing with "angels, dragons, cats."

For angels we suggest you consult a standard hymn book. Dragons feature more in story than in song: it is hard to improve upon the saga of Grendel and his mom in Beowulf (tr. David Wright. Penguin Classic: Baltimore, MD, 1957). As for cats, they seldom figure by themselves in our folk

song. One of our favorites for singing with small children is "Bought Me a Cat," an Arkansas song reproduced in Ruth Crawford Seeger, American Folk Songs for Children (New York: Doubleday, 1948). Perhaps our readers can offer further suggestions.

• • • • •

Rick Meyers, Portland OR

Rick asks for "more historical information on familiar traditional songs that we grow up with ." *An excellent idea! We will be glad to consider an issue on this topic. Won't you please send in a list of about ten or fifteen such songs that you would like more information on? There are so many of these songs that it would help us find a focus if you could suggest the ones that intrigue you the most. Readers please note.*

• • • • •

James H. Lyons, Indio CA

Thanks for the terrific resource. I teach elementary music and rely heavily on folk song. I don't think the kids know they're learning folk song, just great songs that they love to sing! Part of the value lies in knowing that they will, and do, encounter these songs again in later years. Please, keep up the good work.

Thank you for what you are doing. High school and college teachers please note.

• • • • •

Marcia Blatt, Indio CA

Keep up the excellent work you are doing. My work with folk song is not in the classroom, but I find your materials immensely interesting and helpful. [*Marcia includes a picture of the roadrunner, a member of the cuckoo family.* "No songs about this one," *she writes,* "but has such a character, there should be."]

A number of our subscribers are singers, musicians, musicologists, Park Service people, folklorists, dramatists, educational consultants and teachers of teachers. The newsletter, emphatically, is not "just" for teachers.

• • • • •

Nancy, Ewing NJ

Our school-wide theme of Rivers [Princeton Friends School] was greatly enhanced by your two issues about rivers and your shantymen's songs as well. This coming year the theme is childhood and I'm already on the trail in your back issues. Thanks for all your hard and wonderful work, and I do pass on the word about you - often!

Best of luck with your new theme, Nancy. Write and tell us later on how it went.

• • • • •

Mary Joan Miller of Springfield Ohio writes that she is now retired and looks forward to "travelling out of state and country much of next year." She adds that "I have enjoyed this publication and used it in the classroom. Thanks to you all for your good work!"

We wish Mrs. Miller the best of luck and happiness in the years to come.

• • • • •

Rosemary Senger writes from the American School in Casablanca, Morocco, that she has heard about Folk Song in the Classroom through *History Matters*, the newsletter of the National Council for History Education. She is interested in subscribing.

(continued page 16)

THE JEWISH PEOPLE OF EASTERN EUROPE THROUGH THEIR SONGS AND BALLADS

by John A. Scott, in consultation with Ruth Rubin

This issue of Folksong In The Classroom is dedicated to Ruth Rubin without whose help and inspiration it would not have been written. Ruth is a recognized scholar, teacher, musical artist and collector of Yiddish song and poetry. Her ***Voices of a People: The Story of Yiddish Folksong,*** is a classic resource for English-speaking students. Ruth's parents immigrated from the province of Bessarabia in the Jewish Pale; Ruth was born and raised in Montreal and has made her home in the United States. She remains in close contact with folklorists in Europe and Israel.

Introduction

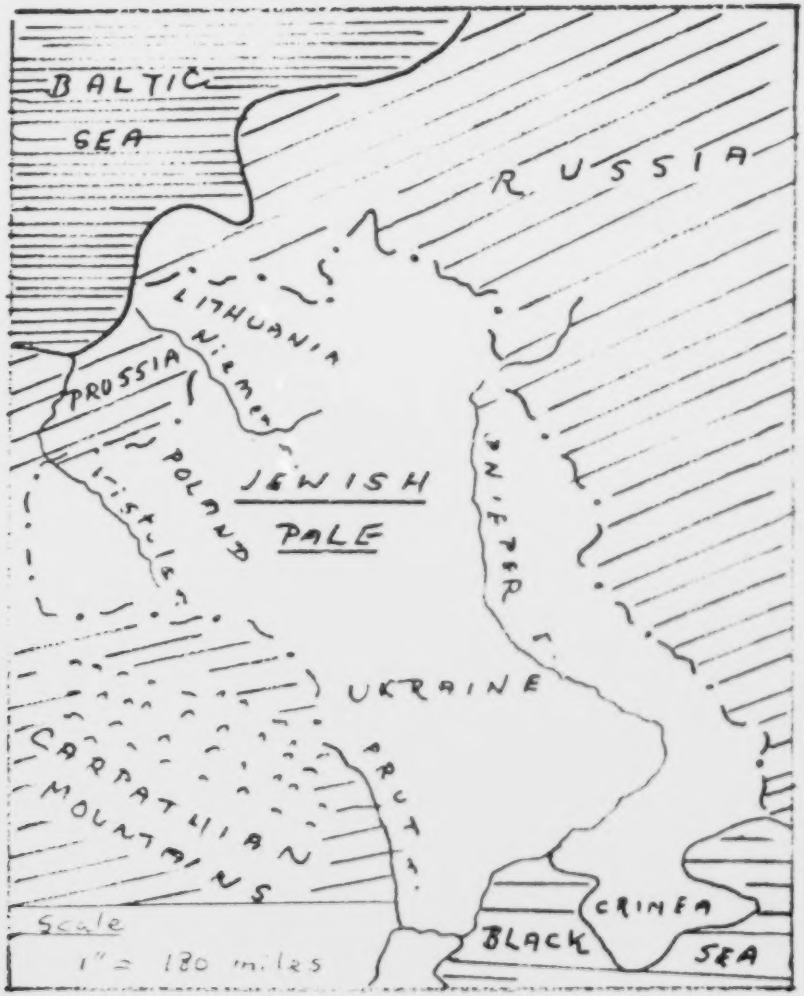
The Jewish people of North America to day constitute the largest Jewish community in the world. Jewish immigration to the United States climbed sharply when eastern European Jews began to arrive in the 1880s. They brought with them a rich and varied musical heritage which included many beautiful folk songs in the Yiddish tongue.

East European Jews inherited Yiddish from their ancestors who moved eastward from central Europe during the 16th century. Yiddish is a dialect of the German language. German-speaking people have little difficulty understanding it, even though, in the course of time, a number of Slavonic words have been added. Yiddish itself is simply the Easterners' way of spelling the German *Jüdisch*, or Jewish.

Since ancient times the Jews, like another Near Eastern people, the Armenians, have suffered a continuous and tragic history of persecution. In medieval times the Jewish European base lay in Spain and Germany, but by 1500 renewed waves of persecution were forcing them them to move. Thousands migrated eastward to Poland and Lithuania where they prospered and their numbers rapidly increased. As skilled workers they practised many crafts, engaged in trade, herded livestock, and acted as money lenders and estate managers.

This golden age was brief. The Jews of Poland and the Ukraine became the targets of renewed persecution in the middle of the 17th century. The Polish state, which had protected the Jews, was partitioned in the last quarter of the 18th century between the three great Powers of that time – the Prussians, the Austrians and the Russians. By 1815 Poland had ceased to exist. 75% of all eastern European Jews fell under the dominion of the Russian tsars.

Tsar Alexander I did not want his vast Russian empire to be 'soiled' by the presence of the millions of Jews whom Russia had ac-



between the Baltic Sea on the north, the Austrian-Prussian frontier on the west, and the Black Sea on the south. The eastern boundary ran roughly parallel to the valley of the Dnieper river, turning westward toward the Baltic at the point where the Dnieper itself made a sharp turn to the east. The Pale was roughly 750 miles in length from the Baltic to the Black Sea. Its width varied from 350 miles at the southern waist to nearly 500 in the north. Lithuania, much of Poland and the western portion of the Ukraine were included in this territory.

quired as a result of Poland's partition. In 1804, therefore, the Jewish people were confined by law to a 'Pale of Jewish Settlement.'

The Pale of Settlement was a buffer zone that lay along the fringe of the tsar's empire. Here the Jews found themselves hemmed in

The Pale of Settlement was located in a boundless steppe, and its fertile fields stretched away on all sides. This was a land which the Jews shared with Polish, Lithuanian and Ukrainian peasants. The Pale remained the Jewish homeland un-

til the middle of the 20th century, when Hitler accomplished the destruction of the European Jews.

Though brought into contact with their Christian neighbors in the market and the work place, the Jews lived in isolation from the rest of the east European world. Being of German origin, they spoke a German tongue (Yiddish); the others conversed in Slavonic languages. The Jews worshipped the God of Israel; the others were Christians. The Jews were marked by sharply contrasting ways, dress and ritual. All this made them easy targets for persecution at the hands of the poverty-stricken peasants. Tsarist authorities encouraged persecution because it advanced their own political purposes. Savage periodic riots and massacres (pogroms) doomed thousands of Jews to destitution, flight and death.

Tsarist Russia had little enough to offer the Jewish people; a dreary existence, unending persecution and the total denial of civic rights. For many young men, dreams of happiness were destroyed by peacetime military conscription which tore them away from family and home for decades. Wars arrived often to inflict a fresh and intolerable scourge on each generation.

Barred by law from owning land, Jews could not cultivate the soil. They inhabited shacks in the *shtetls*, (German: Städtchen, little town) or market towns, that dotted the land. There they were petty peddlers or stallkeepers who lived and worked in the streets. They were both skilled craftspeople and unskilled workers who did all sorts of heavy labor. During the long years under the tsars most of them lived in dire poverty. The staple of their diet was the potato. Many were never far from starvation and some actually starved.

Women worked as hard as men. One child rememberd how his grandmother stayed in the market all day in the freezing cold, selling vegetables. "When she came home," he wrote, "her dress was frozen stiff...." After supper, she cleared the dishes from the table and worked until midnight, plucking chickens.

* * * * *

By the latter part of the 19th century the expanding U.S. economy offered jobs and opportunities not just to a few million immigrants, as had been the case before the Civil War, but to tens of millions. Eastern and southern Europeans were the first to respond. Foremost among the immigrants were those, like the Jews of the Pale, who had occupied the lowest rungs on the economic and social ladders of Europe. This was one of the biggest human migrations in recorded history. In this period, 1880 - 1914, on the average, nearly three-quarters of a million Europeans arrived in North America each year.

The Jewish immigrants landed in the eastern seaports; New York , Philadelphia, Boston and Montreal. They found themselves transported from medieval rural communities to the world's greatest industrial cities. Almost overnight they went from the Pale of Settlement to New York's lower East Side; from the boundless steppe to the airless, lightless gloom of the 'dumbell' slum and the industrial sweatshop. For most there was no time for the Sabbath in this new world of unending sweated labor.

The Jews had escaped some of the harshest elements of Old World oppression, such as military conscription and pogroms, but by no means all. The United State, then as now, was not free from discrimination and prejudice. For most, dreams of freedom, equality and economic security would not be realized, even partially, until many years had passed.

In the last third of the 19th century big changes were also taking place in Russia. As the pace of industrial production increased Jews moved to the bigger towns in search of jobs, became part of the industrial working class, and took part in the struggle for trade unions and decent wages. When the revolutionary movement for the overthrow of the tsarist regime unfolded, Jews joined with other workers in the effort to build a new society.

The Pale remained the homeland of the Jews in Europe until the Holocaust annihilated them in World War II and their was culture destroyed. But through their songs they leave us a vivid picture of their life and struggle. We devote a little space to them in this issue.

* * * * *

The poverty and suffering which the Jewish people of the 19th century experienced on both sides of the Atlantic stands in sharp contrast to the splendor of their culture and the struggle for life which it both expressed and sustained. It is a paradox that American teachers need to emphasize. Here material success is regarded as practically synonymous with human worth. People and societies (it must be pointed out) are too often the victims, not the creators of material poverty.

Sometimes, among minority groups in this country, there has been a rejection of their own immigrant cultures in the face of overpowering pressure to conform. Often immigrants have been afraid or ashamed to sing the songs which identified them as different. Thus, a century after the arrival of the first east European Jews, their musical legacy remains largely unknown to the rest of us.

An important comparison may be drawn with modern day Germany. In the 1960's young people there rejected their own folk heritage, which the Nazis had tainted by exploiting it for military and propanda purposes. The young Germans published, instead, song books filled with British, American and Israeli folk songs, mostly in English. Had they only known, they might have claimed a valuable heritage of their very own much closer to hand! To 'translate' most Yiddish songs into German takes little more than changing the spelling. We mention this in order to underline the awesome opportunities with respect to the Jewish heritage that exist today for European as well as American teachers.

Yiddish song is a heritage that belongs to the American people because it is here. Teachers may contribute much if they can provide young people with an opportunity to learn about it. Because the lyrics are in a foreign language, it is important to begin at an early age, when young people learn fast and are entranced by the mystery and the melodiousness of 'foreign' sounds. At the upper elementary level it is, for this reason, almost as easy to teach some of the simpler ethnic songs in two languages as in one. This practice establishes a sure foundation: it familiarizes young

people not only with the sound of other tongues; ***it helps them love the people who speak those tongues.*** In this human, uncomplicated way we offer a multicultural approach to American multi- culture.

To serve as an introductin to Yiddish-speaking people, their history and culture, we have selected nine songs. Along with the melodies are original lyrics and English translations. We hope these songs, together with other teaching and study aids offered in this issue, will soon have you and your students singing in two languages.

TUMBALALAYKA

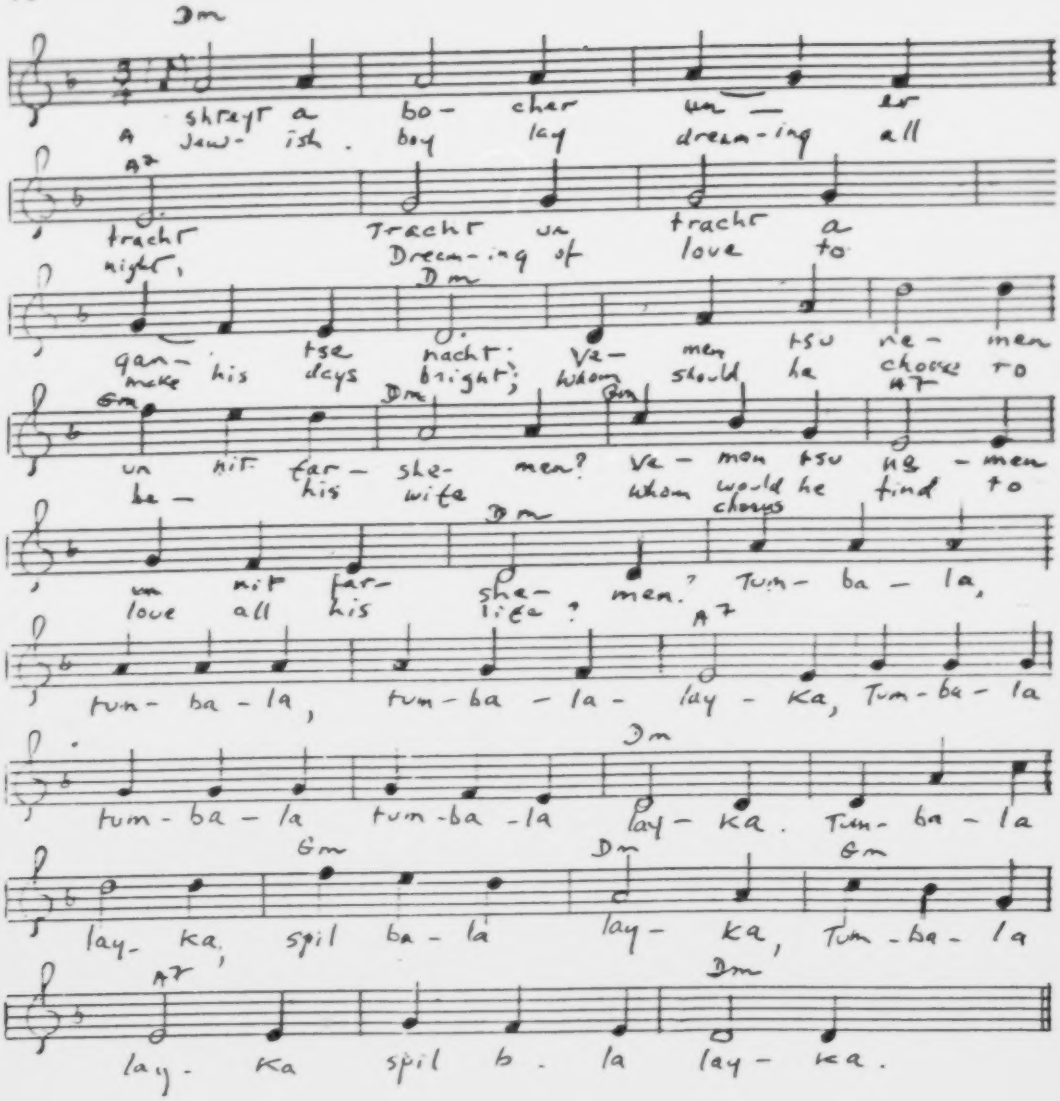
Tumbalalayka is a charming riddle song. Traditionally, European riddle songs have been linked with love and courtship. A young man and woman take turns posing riddles for solution, or demanding the performance of impossible tasks. Success in these endeavors is a condition without which love cannot be won.

In Tumbalayka the boy passes the night wondering whom to pick for his true love. The riddles he poses to the woman of his choice are: what can grow without rain? what can burn and never stop burning? what can weep without shedding tears? Below are her answers in Yiddish, German and English, providing a simple illustration of the close similarity between the Yiddish and German tongues and the ease with which both translate into English.

Narisher bocher, vos darfstu fregn
Nårrischer bocher, was darfst du fragen
Sweet Jewish boy, what questions are these?

A stein kon vaksen, vaksen on regn
Ein Steinbau kann wachsen, wachsen ohne regen
A house can grow, grown without rain

Libe kon brennen, un nit oyfern
Liebe kann brennen, and nicht aufhoren
Love can burn, and not burn out

A harts kon benken, veynen on trern
Ein Herz kann benken, weinen ohne Tranen

Dm
A shteyt a bo- cher un — er
A Jew- ish boy lay dream-ing all
A7
trachT
night,
TrachT un trachT a
Dream-ing of love to
Dm
gan- tse nacht; Ve- men tsu ne- men
make his days bright; whom should he choose to
Gm Dm Gm A7
un nit far- she- men? Ve- mon tsu ne - men
be- his wife whom would he find to
Dm
un nit far- she- men.? Tum- ba - la,
love all his liFe ?
A7
tum- ba - la, tum- ba - la - lay - ka, Tum- ba- la
Dm
tum- ba - la tum- ba -la lay- ka. Tum- ba - la
Gm Dm Gm
lay- ka, spil ba - la lay- ka, Tum - ba - la
A7 Dm
lay - ka spil b . la lay - ka.

source: Ruth Rubin, ***A Treasury of Jewish Folksong*** where a literal translation is provided. The translation given here was specially prepared for this issue. Teddy Schwartz has a translation in ***Tumbalalayka.*** NewYork, 1956. Mark Olf sings the song on *Smithsonian Folkways* cassette 06827.

Steyt a bocher un er tracht,
Tracht un tracht a gantse nacht;
Vemen tsu nemen un nit farshemen?
vemen tsu nemen un nit farshemen.

A Jewish boy lay dreaming all night
Dreaming of love to make his days bright;
Whom should he choose to be his wife
Whom should he find to love all his life?

Chorus
Tumbala, tumbala, tumbalalayka, (twice)
Tumbalalayka, shpil balalayka (twice)

"Meydel, meydel, ch'vel bay dir fregn:
Vos kon vaksn, vaksn on regen?
Vos kon brenen un nit oyfern?
Vos kon benken, veynen on trern?"

"Maiden maiden, tell if you can,
What can grow, grow without rain?
What can burn, burn through the years?
What can weep and shed no tears?"

Chorus

"Narisher bocher, vos darstu fregn?
A shteyn kon vaksn, vaksn on regn.
Libe kon brenen, un nit oyfern,
A harts kon benken, weynen on trern."

'Sweet Jewish boy, your riddle is vain.
A house can grow, grow without rain.
Love can burn, burn through the years,
A heart can weep and shed no tears."

Chorus

GUIDE TO PRONUNCIATION

Yiddish is not hard to pronounce. Follow this simple guide which Ruth Rubin has provided:

sound	Yiddish Example	English Equivalent	Sound	Yiddish Example	English Equivalent
a	harts	heart	u	unter	room
e	ven	then	oy	groys	boy
i	mir	beer	ay	tayer	fire
o	hot	forgot	ey	freyd	way

when two vowels come together in a word, pronounce them separately, except in the case of oy, ay, ey.

Consonants are pronounced as in English, except for 'ch' which is guttural (as in 'loch') and g, which is always hard, as in give.

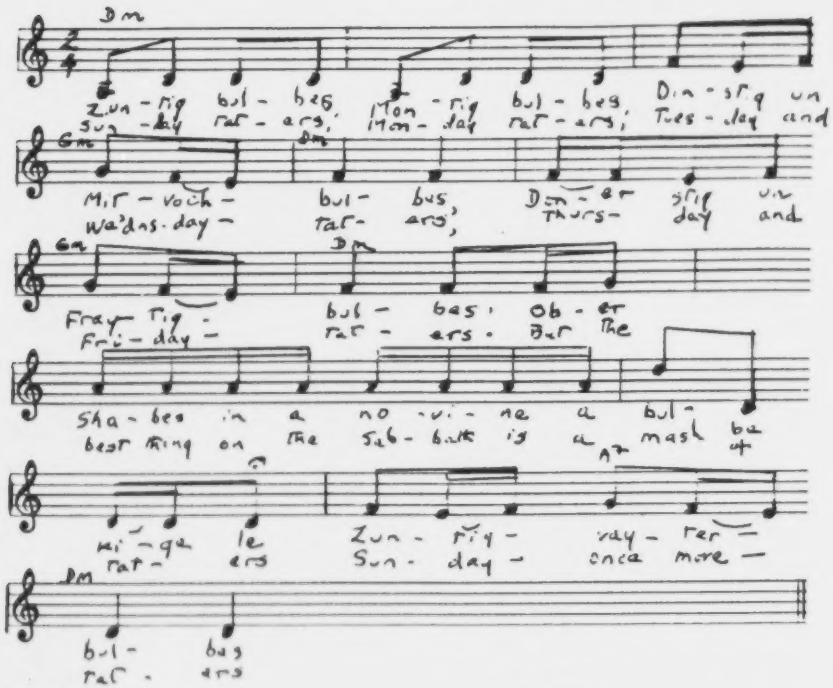
Note the following compound consonants: ts (as in huts), tsh (as in chair), zh (as in seizure) and dz (as in sounds).

BULBES (Taters)

Many of the Jewish people who lived throughout the 19th century in the *shtetls* or small market towns of the Pale of Settlement, endured extreme poverty. Meat, was a luxury reserved for the Sabbath meal on Friday. Some could afford fish, but the poorest lived on a diet of bread and potatoes; even bread was sometimes scarce. "My parents did not actually starve," said one man, "but we were always on the brink of starvation." "Our food was sparse ," wrote another, "we often did not have enough wooden spoons with which to consume it when we were all together."

This poverty of material culture was in contrast to the richness of the spiritual and artistic culture which the Jewish people inherited and which sustained their lives. For them, as for their Irish and other European contemporaries, the potato was the symbol and the badge of material poverty.

Bulbes is both a poverty song and a children's song; a simple but vivid expression of a central element in people's lives. It is fun and easy to learn both in English and in Yiddish. First learn the meaning of a few Yiddish words, *Zuntig, Montig, Dinstig, Mitvoch, Donershtig, Fraytig, Shabes, Novine, Kigele* , and you will be all set to start singing this song that tells about the ancestors of Jewish Americans and the world from which they came.

BULBES (Taters)

Dm
Zun - tig bul - bes, Mon - tig bul - bes, Din - stig un
Sun - day rat - ars; Mon - day rat - ars; Tues - day and
Gm Dm
Mit - voch - bul - bes, Don - er stig un
Wed'nes - day - rat - ars; Thurs - day and
Gm Dm
Frey - tig - bul - bes; Ob - er
Fri - day - rat - ars. But the
Sha - bes in a no - vi - ne a bul -
best thing on the Sab - bath is a mash of
A7
Zun - tig - vay - rer -
Sun - day - once more -
Dm
bul - bes
rat - ars

Zuntig - bulbes,
Montig - bulbes,
Dinstig un mitvoch - bulbes,
Donershtig un fraytig - bulbes.
Ober shabes in a novine a bulbe kigele!
Un zuntig vayter bulbes.

Broyt mit bulbes,
Fleysh mit bulbes,
Varimes un vetshere - bulbes,
Ober and vider, - bulbes.
Ober eynmol in a novine a bulbe kigele!
Un zuntig, vayter bulbes!

Sunday taters,
Monday taters,
Tuesday and Wednesday, taters,
Thursday and Friday, taters.
But the best thing on the Sabbath is a mash of
Sunday - once more taters. taters!

Bread and taters,
Meat and taters,
Lunch and dinner - taters,
Over and over - taters.
But the best thing on the Sabbath is a mash of
Sunday, once more taters. taters!

---

source: Ruth Rubin, ***Jewish Folk Songs in Yiddish and English***. Also reproduced in Rubin's ***A Treasury of Jewish Folksong*** under the title, ***Zuntig - bulbe***.'Mark Olf sings *Bulbes* on ***Smithsonian Folkways*** cassette 06826. The translation is by Jacob Sloan, with slight changes.

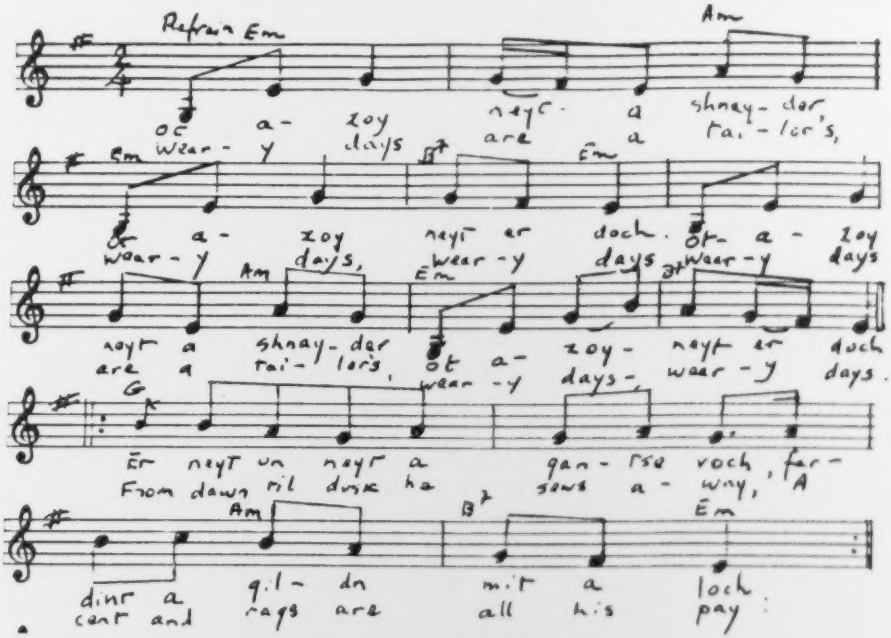
OT AZOY NEYT A SHNAYDER

The *shtetls* abounded with petty traders, laborers and craftsmen who lived hard lives and worked long hours. *Ot Azoy Neyt a Shnayder* is a workers' song from the Pale dating back to the 19th century. Ruth Rubin writes that it began as "a merry lilt among tailor apprentices." But there is little happiness in the lyrics that we reproduce below. They lament the fate of people who worked endlessly hours, sometimes seven days a week, for little pay. By the end of the 19th century *Ot Azoy* was popular among Jewish workers on both sides of the Atlantic. It protested the brutal conditions that had come to prevail by that time in Russian as well as American sweatshops. Added verses (not reproduced here) celebrate the winning of unions and shorter hours.

Ot Azoy is easy to learn. But first be sure to understand the words in this brief list.

shnayder	**tailor**
neyt	**sews**
fardint	**earns**
doch	**gives emphasis: 'does he ever sew!'**
a gantse voch	**the whole week**
kadoches	**hunger, misery**

Note on translation: The words *fardint a gildn mit a loch* in the first verse, literally translated, means, 'he earns a silver piece [*guilder*] with a hole in it.' Coins used to have holes so that they could be strung together for convenience. But equally true to the spirit of the original is, *fardint a gildn un a loch.* The sentence now reads: he earns a coin *and* a hole (rag). There is irony here, and truth. The man who spends his life in clothing the world himself lives in rags.

OT AZOY NEYT A SHNAYDER

Refrain Em
Am
Ot a- zoy neyt a shnay- der
Wear- y days are a tai- lor's,
Em
Ot a- zoy neyt er doch.
Wear- y days Wear- y
Am
neyt a shnay- der
are a tai- lor's,
Em
Ot a- zoy- neyt er doch
wear- y days- wear- y days.
G
Er neyt un neyt a gan- tse voch, far-
From dawn til dusk he sews a- way, A
Am
dint a gil- dn mit a loch.
cent and rags are all his pay.
Em

Refrain

Ot azoy neyt a shnayder
Ot azoy neyt er doch
Ot azoy neyt a shnayder
Ot azoy neyt er doch

Er neyt un neyt a gantse voch,
fardint a gildn mit a loch.

Refrain

A shnayder neyt un neyt un neyt,
Fardint kadoches, un kein brot.

Refrain

Refrain

Weary days are a tailor's,
Weary days are his.
Weary days are a tailor's,
weary days are his.

From dawn til dusk he sews away,
A cent and rags are all his pay.

Refrain

From dawn til dusk he sits and sews,
Hunger and pain are all he knows.

Refrain

Glad to hear from you. We are grateful to NCHE for letting teachers like yourself know about ***Folksong In the Classroom.***

* * * * *

Kate Gundy, Bluffton College OH

We share Folk Song in the Classroom with teachers and adults who visit the Lion and Lamb Peace Arts Center, so they will also know about this valuable resource. [Ms. Gundy, Assistant Director of the Center, encloses the Center's statement of purpose which runs in part as follows: "We believe that people universally and historically have expressed themselves through the arts as a way of allowing the truth to speak to them. Because we believe this, we are committed to provide a center where the arts will be a focal point for the sharing of materials and ideas,...."

* * * * *

The Peace Arts Center is open to students. We are honored that our newsletter is selected for inclusion as an instrument to help advance the teaching of peace and the vision of a peaceful world.

Don Doyle, Los Angeles CA

Are the songs included in the newsletter available on tape?

The old world of LP's, where many folk songs were available on discs, is passing away. The new world of cassettes and CD's has yet to confront the task of the re-recording of old folk song masterpieces and the systematic reproduction of the folk song canon for classroom use. We regard this as a task of central importance for the future. We will ourselves begin producing folk song cassettes if we are successful in obtaining the required funding. Our first task may be to provide cassettes to accompany each volume of the newsletter.

* * * * *

Ki Adams, St. John's, Newfoundland

Mr. Adams, who is Music Consultant for the Province of Newfoundland and Labrador, and President of the Kodaly Society of Canada, writes that he has been trying vainly to establish contact with us. He met one of our subscribers, Janet Gomersall, at a recent music workshop in New Brunswick; she gave him our current address. Our thanks to Jan for the favor.

* * * * *

Pete Seeger, Beacon NY

Thanks for Vol. XII #3, just received. Glad you print letters as well as interesting songs. Urge you print Canadian songs, even the anti-American ones. I sing 'Un Canadien Errant' whenever I sing up there. Likewise both sides of the war of 1844 with Mexico. 1992 is the 150th anniversary of N.Y. State's 'Down Rent War' - have you thought of printing 'Get Out the Way of Big Bill Snyder?' I like learning songs of different parts of the world as well. Right now would be a good time to learn the songs of Africa and Latin America.

More Canadian songs are to come. Issues on the War with Mexico and also New York's Anti-rent Wars are something to think about for the future. Latin American songs are now on the drawing board; we would love to do an issue on today's African liberation songs; any suggestions from readers regarding sources would be appreciated.

PAPIR IZ DOCH VAYS (Silver is the Daylight)

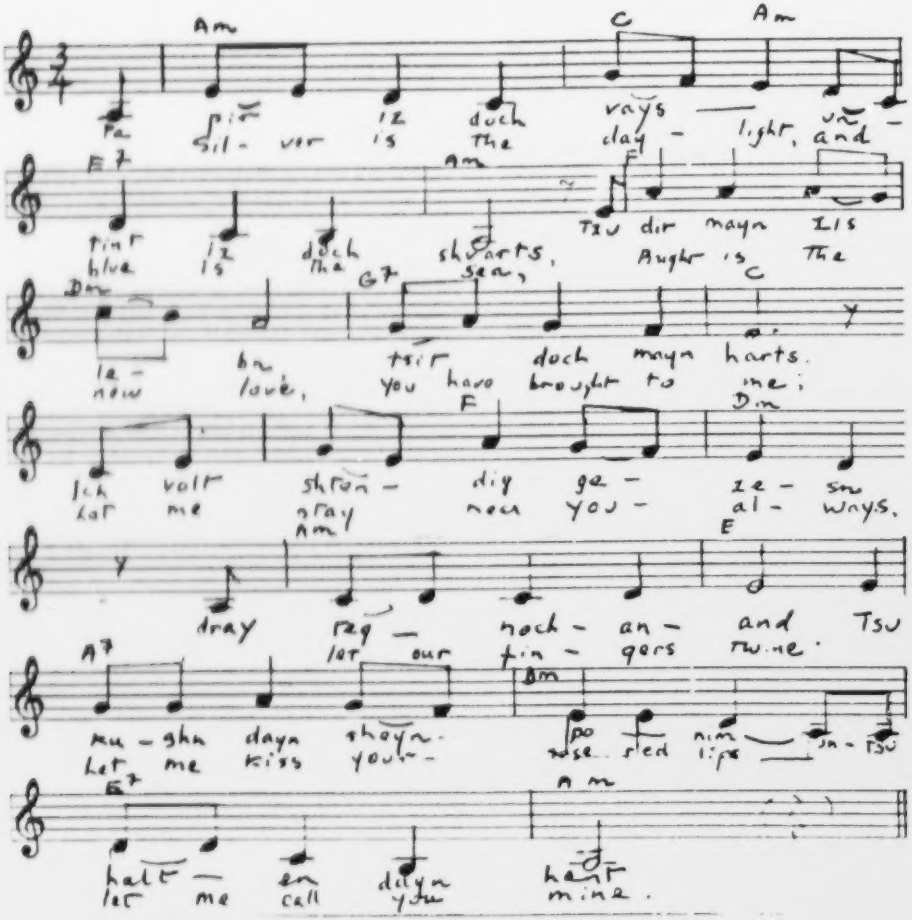
Papir Iz Doch Vays unites a simple, passionate lyric with an entrancing melody. Its impact may be illustrated by the following anecdote.

An American student of the guitar took this song - along with the translation given below - to his teacher, and asked for his help in making a guitar arrangement. As the day appointed for the young man's bar mitzva approached, the student went and talked to his father. "Dad," he said "I would like to sing a song at my bar mitzva." The father was delighted. "Then come here, he said, "and sing for me the song that you wish to sing." The boy reached for his guitar, and sang 'Papir' in English.

There was a silence. A love song at a bar mitzva! The father was appalled. "My son," said he gently, "You shall sing this song at your bar mitzva over my dead body." "Then," answered the boy, "there shall be no bar mitzva."

At the mother's prompting the two took the issue to the rabbi for settlement. This learned man was also wise. "The boy shall sing his song," he said, "but he shall sing it in Yiddish." Admirable solution! The young man sang his song; the audience was captivated by the performance, but understood not a word.

sources: melody line and original lyrics are reproduced in Rubin, ***A Treasury of Jewish Folksong***, along with a literal translation not appropriate for singing, but helpful nonetheless. Rubin's own translation compresses the song's four verses into three, and may be found in her ***Jewish Folk Songs in Yiddish and English.*** The translation which the boy sung to his father, and which is offered here, is taken from ***The Ballad of America***. Rubin sings 'Papir" on side 2 of *Yiddish Folk Songs*, Folkways cassette 08720, Smithsonian Institution. Caution: 'Papir' is not listed on the label that accompanies this cassette, but it is there.

PAPIR

Papir iz doch vays un tint iz doch shvarts,
Tsu dir mayn zis lebn, tsit doch mayn harts;
Ich volt shtendig gesezn draw teg nochanand,
Tsu kushn dayn sheyn ponim un tsu halt dayn hant.

Silver is the daylight and blue is the sea;
Bright is the new love you have brought to me;
Let me stay near you always, let our fingers twine,
Let me kiss your rose-red lips, let me call you mine.

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Nechtn baynacht bin ich oyf a chasene geven,
Fil sheyne meydelech hob ich dort gezen;
Fil sheyne medelech - tsu dir kumt nisht gor -
Mit dayne shvartse eygelech un dayne shvartse hor.

Last night I went to a wedding, I danced through the night.
A thousand thousand pretty girls danced in my sight.
A thousand thousand pretty girls, but none like you so fair,
With your black and dancing eyes and your black and dancing hair.

Dayn talye, dayn mine, dayn edeler fason,
In hartsn brent a fayer, man zet es nit on.
Nito aza mentsh, vos zol filn vi es brent,
Der toyt un dos lebn iz bay Got in di hent.

I find you everywhere, in earth sea and sky,
My love torments me, as the world goes by;
My love torments me always, as I stand alone and gaze
At the black and sparkling vault where I sing my song of praise.

Ach du liber Got, her oys mayn farlang,
Dem oysher gistu kovid, mit asheynem gang -
Oy, mir, gib a shtibele oyf dem groz dem grinem
Az ich mit mayne zis-lebn zoln voynen derinen.

Oh God in Heaven, grant me my cherished dream!
Not pearls nor rubies that vain and falsely gleam;
Grant me a hut for my palace, where my love and I may be,
In the green and peaceful meadow, where the silver streams flow free.

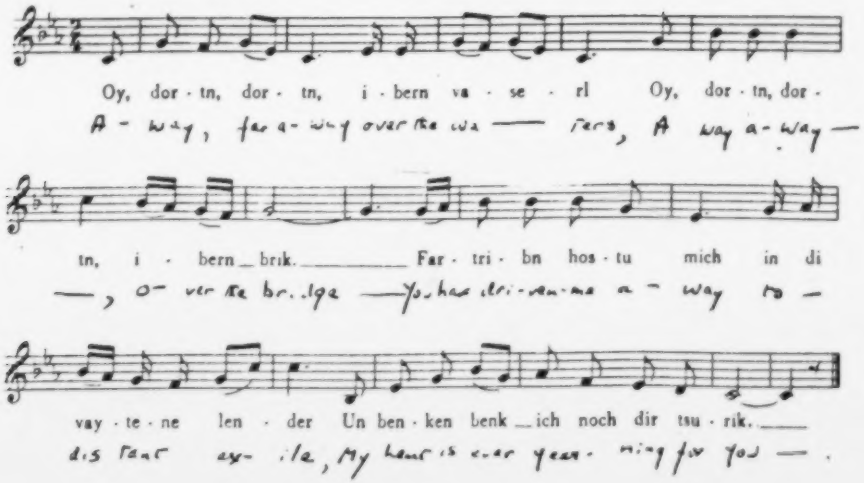
OY DORTN, DORTN (music and lyrics)

This is a song that belongs to the new country as much as to the old. The young man has been driven away across the river, out over the Atlantic ocean itself. He expresses the pain and grief of separation. An anecdote, again, illustrates the song's magic.

An American student learned this song in her class at school. One evening after supper, she went to her room to do homework. She began to hum the melody, which was one of her favorites, but soon got carried away and began to sing out loud. The door flew open. Her mama stood there, tears streaming down her face. "Rachel," she cried, "where did you learn that song?" "Why mama," said the child, "Whatever is wrong? I learned it at school." "I learned this song," replied her mother, "at your grandmother's knee. It's been in my heart all these years, but I've been ashamed to sing it." Holding out her arms she embraced her child.

We reproduce one verse only of this song but provide also the German translation so that the reader may again see the correspondence between German and Yiddish forms.

OY DORTN


Oy, dor - tn, dor - tn, i - bern va - se - rl Oy, dor - tn, dor -
A - way, far a- way over the wa — ters, A way a- way —
tn, i - bern brik. Far - tri - bn hos - tu mich in di
—, o- ver the bridge —You have dri-ven me a - way to —
vay - te - ne len - der Un ben - ken benk ich noch dir tsu - rik.
dis tant ex- ile, My heart is ever yearn- ing for you —.

Oy dortn, dortn, ibern vaserl,
Oy dortn, dortn, ibern brik.
Fartribn hostu mich in di vaytene lender,
Un benken, benk ich noch dir tsurik.

(German)
Ach dorten, dorten, uber das Wasser,
Ach dorten dorten, uber die Brucke.
Vertrieben hast du mich in die weite Lander;
Und sehne, sehn' ich nach dir zuruck.

Away, far away, over the waters,
Away, away, over the bridge;
You have driven me away to distant exile;
My heart is always yearning for you.

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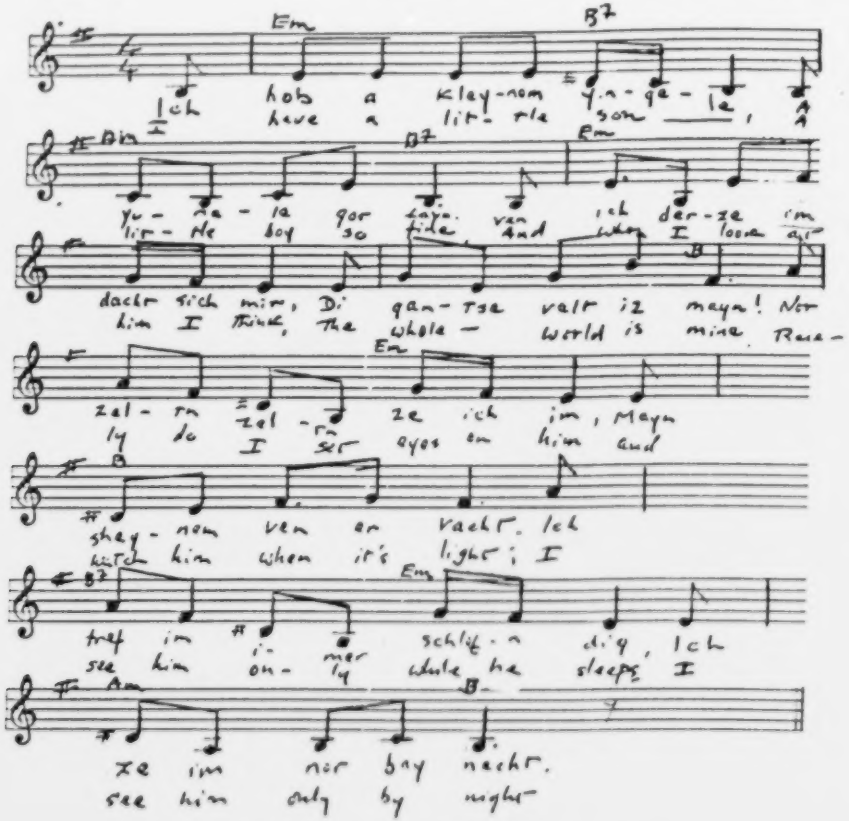
sources: for the lyrics, see Ruth Rubin's ***A Treasury of Jewish Folksong*** and ***Jewish Folk Songs in Yiddish and English***, with translations by Jacob Sloan and Ruth Rubin respectively. Rubin sings *Oy Dortn* on Folkways cassette 08720 cited above (side 2); this title is mistakenly labeled *Dorin, Dorin Ibern Vasserl.*

MAYN YINGELE

Mayn Yingele was written by Morris Rosenfeld, a Jewish immigrant to the United States, in 1887.Rosenfeld, born in Poland in 1862, worked several years as a young man in the London sweatshops before emigrating at the age of 24 in the hope of finding better working conditions. His hope was in vain, but he continued to do what he did best - to write. His finest work, as Milton Meltzer has said, "boiled up out of his hatred of the sweatshop...his personal suffering and anger were powerfully expressed in a simple and idiomatic Yiddish. His was the true voice of the worker."

'Mayn Yingele's' theme is the torment inflicted on a father who must work so hard and so long that he is denied the right to be a companion to his son and to derive joy from the child's existence. The verses protest the industrial economy that so cruelly exploited the unorganized Jewish workers who had been sucked into its orbit. In the course of time 'Mayn Yingele' found its way back to Europe, where it won international renown. It continues to speak poignantly to the condition, regardless of gender, of tens of thousands of industrial workers today throughout the planet.

Ich hob a kleynem yingele,
A zunele gor fayn.
Ven ich derze im, dacht zich mir,
Di gantse velt iz mayn!
Nor zeltn, zeltn, ze ich im,
Mayn sheynem, ven er vacht.
Ich tref im imer shlofndig,
Ich ze im nor baynacht.

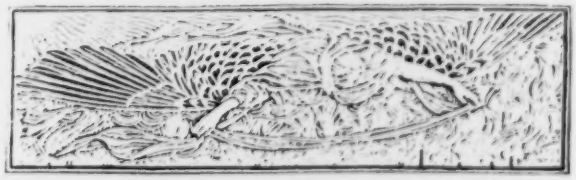
I have a little son,
A little boy so fine,
And when I look at him I feel
The whole wide world is mine!
Rarely do I set eyes on him
Or watch him when it's light.
I see him only while he sleeps,
I see him only by night.

Di arbet traybt mich fri aroys,
Un lozt mich shpet tsurik.
O fremd iz mir mayn eygn layb
O fremd mayn kind's a blik.
Ich kum tsuklemterheyt aheym
In finsternish gehilt,
Mayn bleche froy dertseylt mir bald
Vi fayn dos kind zich spilt.

At dawn my work drives me away
And keeps me long from home;
My flesh and blood is strange to me,
My son's a joy unknown.
I stumble home in black despair
Through all my empty days
To hear my weary wife describe
How sweetly my child plays.

Ich shtey bay zayn gelegerl,
Un her un ze un sha...
A troym bwegt di lipelech:
O, vu iz, vu iz Pa?
Ich blayb tsuveytogt un tsuklemt
Farbiteret un ich kler:
Ven du ervachst amol, mayn kind,
Gefinstu mich nit mer.

I stand and watch my sleeping son,
My heart is still and sad:
I listen to his murmuring lips
That ask, "Where is my Dad?"
I stand and watch my sleeping son,
And my soul is torn with pain;
At dawn, my child, you will awake,
And I'll be gone again.



source: Ruth Rubin, ***Jewish Folk Songs in Yiddish and English.*** The translation is taken from John A. Scott, ***The Ballad of America.*** The text as given below is abridged by one verse. Ruth Rubin sings *Mayn Yingele* on Prestige International LP 13019.

ZHANKOYE

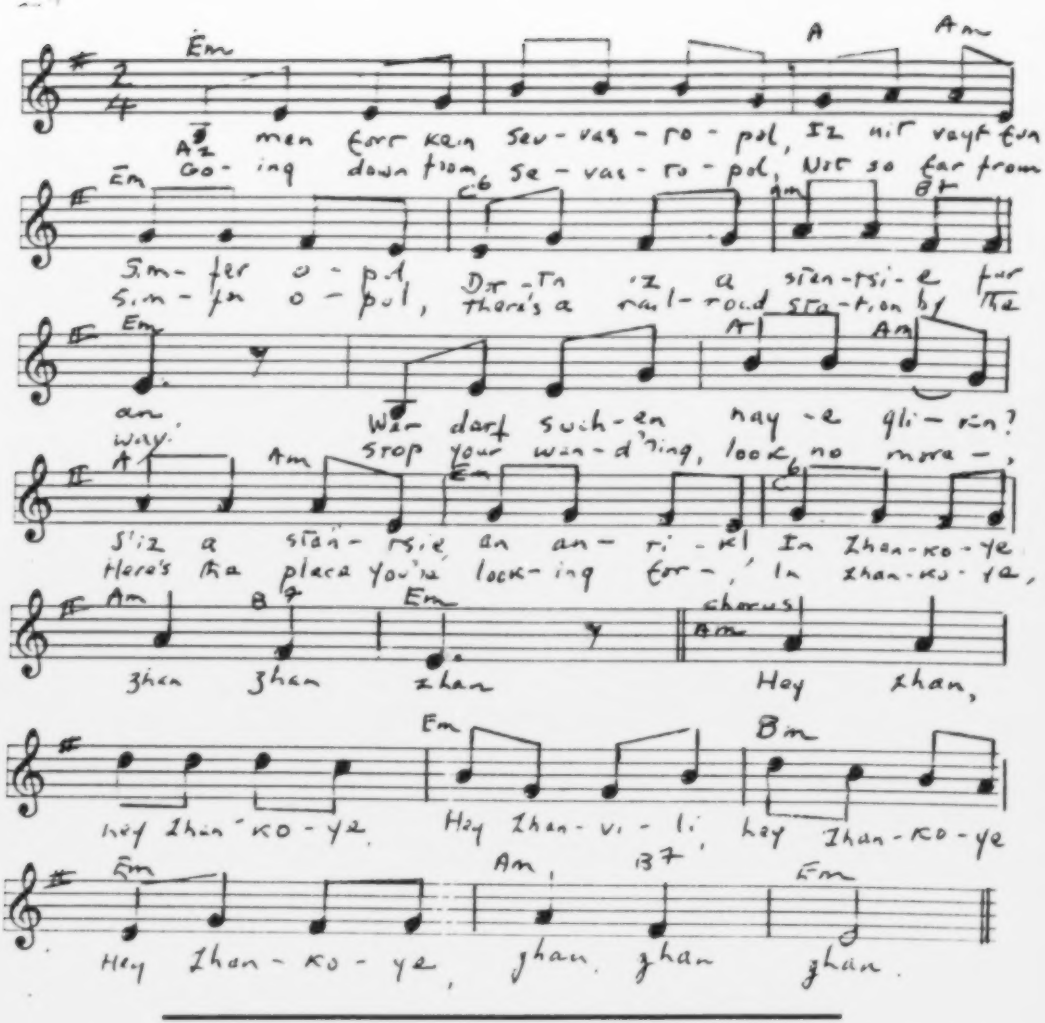
World War I brought atrocious suffering to the Jewish people of the Pale of Settlement, for this was the arena where Russian and German armies collided on the vast eastern front. "As Imperial Russia's army advanced," Lucy Dawidowicz wrote, "it arrested, tortured, deported and massacred the Jews; retreating, the Russians repeated the process;.... During 1915, the Germans occupied...most of the Pale and inaugurated a systematic and orderly exploitation of resources and labor which, on top of the war ravages, pauperized the Jewish population. Hunger, disease, and destitution were the common Jewish condition then...." (*The Golden Tradition: Jewish Life and Thought in Eastern Europe*, 75).

The Revolution that broke out in 1917, despite the bloody civil war that followed, saw the dawn of a new era for Russia's Jews. The Soviets granted them full citizenship and a promise of cultural autonomy; anti-semitism was outlawed and violence against Jewish people was declared a crime. Jews, like millions of their compatriots, were inspired by new hope for themselves and for their children.

The mood of that time is expressed in *Zhankoye*. The song tells of the farm cooperatives that Jewish people established in the mid-1920's in the sunny Crimea, washed on its southern sides by the waters of the Black Sea. Zhankoye, we learn, was a market center and railroad depot near the town of Simferopol, where the Jewish farmers brought their produce for sale.

The new day promised by the Revolution was tragically brief. Many of the Jewish people in Zhankoye and the surrounding area were slaughtered in World War II when the Germans invaded and occupied the region (1942–45). Well before the war Stalin had launched a drive to consolidate the small farms and cooperatives into mammoth, American-style 'factories in the fields.'

Pete and Toshi Seeger visited Zhankoye and a nearby collective farm in April 1964. They found everything rebuilt after the wartime devastation: the farm village was a nice place with friendly, hospitable people and a light, airy school. But the farm manager politely refused the Seegers' request to meet with some of the farmpeople and swap songs. All the workers, he told them, were out in the fields and busy all day. They had neither time nor energy for songs.

Zhankoye? No one seemed to remember it except Moseyevitch Shapiro who'd come to the farm as a child in 1924; and he could only remember the first verse.

sources: Ruth Rubin reproduces the song in ***A Treasury of Jewish Folksong*** and ***Jewish Folk Songs in Yiddish and English,*** with different translations. Pete Seeger also has made two translations. One, a literal translation, is given in his ***Incompleat Folksinger***, page 516. The other was published in ***The People's Songbook*** (1949); it included the ironic line 'while we work we all can sing our songs.' The translation that we provide below has been prepared for this issue of ***Folk Song in the Classroom.*** We borrowed the brilliant phrase "Who says Jews cannot be farmers? / Spit in the eye of them that harm us /," slightly modified, from Pete's ***People's Songbook*** translation.

BEST COPY AVAILABLE

1

Az men fort kayn Sevastopol,	Going down to Sevastopol,
Iz nit vayt fun Simferopol,	Not so far from Simferopol
Dortn iz a stantsie faran.	There's a railroad station by the way.
Ver darf zuchn naye glikn?	Stop your roaming, look no more,
S'iz a stantsie, an antikl,	Here's the place you're looking for,
In Zhankoye, zhan, zhan, zhan.	It's Zhankoye, zhan, zhan, zhan

chorus Hey zhan, hey Zhankoye
Hey Zhanvili, hey Zhankoye, (repeat chorus)
Hey Zhankoye, zhan, zhan, zhan.

2

Entfert Yidn auf mayn kashe	Tell it, brothers, loud and clear,
Vu'z mayn bruder, vu'z Abrashe,	About the people working here!
S'geyt bay im der trakter vi a ban.	Abrasha's tractor's running at fullsteam.
Di mume Leye bay der kosilke,	Aunty Leye churns the butter
Beyle bay der molotilke,	Beyle operates the thresher
In Zhankoye, zhan, zhan, zhan.	In Zhankoye, zhan, zhan, zhan.

chorus chorus

3

Ver zogt as Yidn konen nor handlen	Who says Jews are only peddlers,
Esn fete yoych mit mandlen,	Idle gluttons, no-good fellows,
Nor nit zayn kayn arbetsman?	Parasites who never do their share?
Dos konen zogen nor di sonim!	Who says Jews cannot be farmers?
Yidn! Shpayt zey on in ponim!	Spit in the eye of them that harm us!
In Zhankoye, zhan, zhan, zhan.	Take a look at zhan, zhan, zhan.

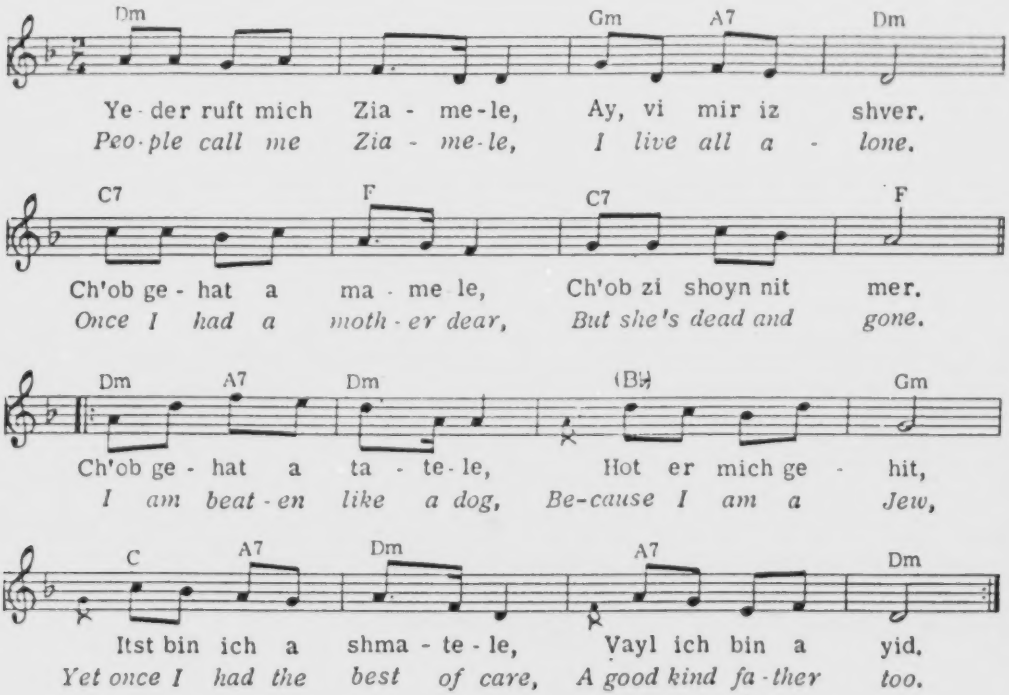
chorus chorus

YEDER RUFT MICH ZIAMELE (They Call Me Ziamele)

The Holocaust in World War II led to the near-extinction of Jewish people and their culture in central and Eastern Europe; but some struggled, amidst overwhelming difficulties, to record their experience in song, writing and picture. Ruth Rubin later collected some of the Holocaust songs; she has recorded them on a cassette that is at this time, unfortunately, not available.

During the German occupation of Poland and Soviet eastern Europe in the war years one million Jewish children perished. Songs that children themselves composed and sang constitute an important category of Holocaust song.

'Yeder Ruft Mich Ziamele' must stand here for all these children's songs. It is like a lens that burns into the mind images of intense personal suffering.


Dm Gm A7 Dm
Ye - der ruft mich Zia - me - le, Ay, vi mir iz shver.
Peo - ple call me Zia - me - le, I live all a - lone.
C7 F C7 F
Ch'ob ge - hat a ma - me le, Ch'ob zi shoyn nit mer.
Once I had a moth - er dear, But she's dead and gone.
Dm A7 Dm (B♭) Gm
Ch'ob ge - hat a ta - te - le, Hot er mich ge - hit,
I am beat - en like a dog, Be-cause I am a Jew,
C A7 Dm A7 Dm
Itst bin ich a shma - te - le, Vayl ich bin a yid.
Yet once I had the best of care, A good kind fa - ther too.

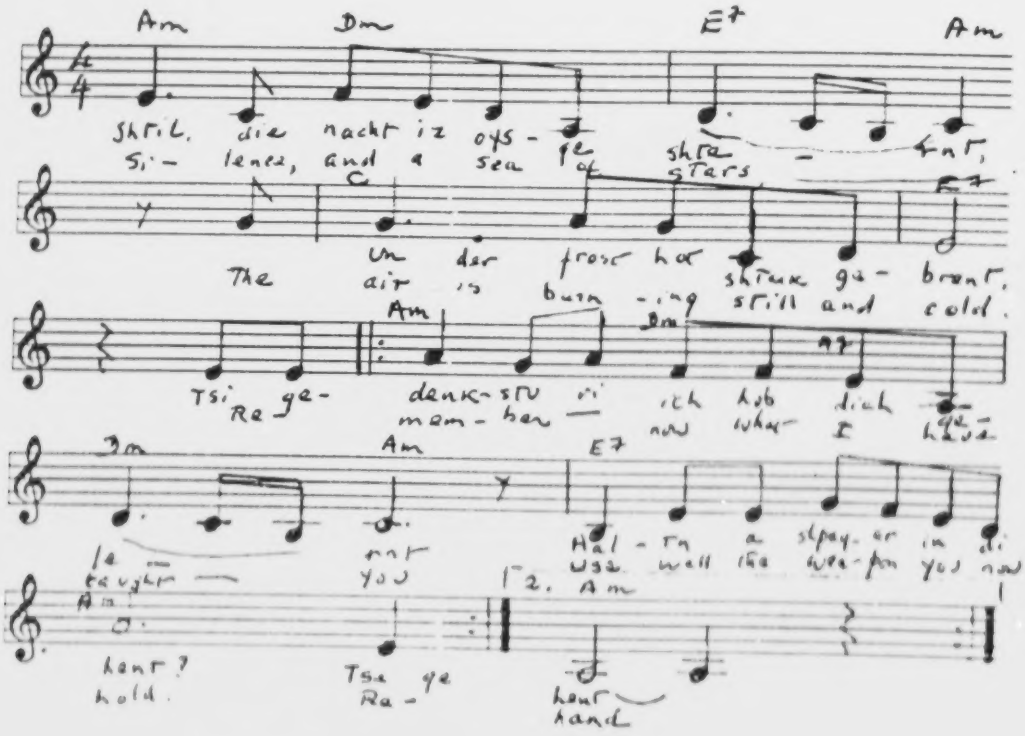
Folksong In The Classroom P.O. Box 264 Holyoke, MA 01041

YEDER RUFT MICH ZIAMELE (music and lyrics)

Yeder ruft mich Ziamele,	People call me Ziamele,
Ay, vi mir iz shver.	I live all alone.
Ch'ob gehat a mamele,	Once I had a mother dear,
Ch'ob zi shoyn nit mer.	But she's dead and gone.
Ch'ob gehat a tatele,	Once I had the best of care,
Hot er mich gehit.	A good, kind father too.
Itst bin ich a shmatele	Now I'm beaten like a dog,
Vayl ich bin a Yid.	Because I am a Jew.
Ch'ob gehat a shvesterl,	I had a little sister then,
Iz zi mer nishto.	I don't know where she's gone.
Oy, vi biztu Esterl	Oh, where are you Esterl?
In der shverer sho?	I'm scared to be alone.
Ergets bay a beymele	Somewhere near a wooden fence,
Ergets ba a ployt,	On the ground so bare,
Ligt mayn bruder Shloymele,	Lies my brother Shloymele,
Fun a daytsh getoyt.	A German shot him there.
Ch'ob gehat a beymele,	Once I had a cozy home,
Itster iz mir schlecht	Now on the ground I lie.
Ch'bin vi a beheymele,	We are slaughtered just like sheep
Vos der talyen shekht.	No one hears our cry.
Ach du Got in himele,	Oh, dear God look down on us,
Kuk af der erd arop,	See our people slain,
Ze nor vi dayn blimele,	The Germans butcher little ones
Shnaydt der talyen op.	There's no end to our pain.

Source: Ruth Rubin, ***Jewish Folk Songs***. Ruth sings this song on her cassette of the same title, Smithsonian Institution Folkway Series 08720. She provides a second translation in the accompanying brochure.

PARTIZANER LID (Song of the Partisans)

Irregular fighters in World War II were called by a variety of names - guerillas, *maquis*, partisans. They ambushed supply trains, blew up bridges and demolished communications. On the eastern front partisans operated in German-occupied territory; not a few of them were Jews. *Partizaner Lid* is one of the most famous partisan songs to come out of the war. It was written by an 18 year old poet, Hirsh Glik, in commemoration of Vitke Kempner, who joined partisans of the Vilna ghetto in 1942 in blowing up a German ammunition train at the edge of the city. Several people have made translations of the beautiful lyric: notably Jacob Sloan in Rubin's ***Treasury of Yiddish Folksong*** and Teddy Schwartz in *Tumbalalayka* (1956). The version given here is taken from ***The Ballad of America.***

Stil, die nacht iz oysgeshternt,
Un der frost hot stark gebrent.
Tsi gedenkstu vi ich hob dich gelernt
Haltn a shpayer in di hent?

Silence, and a sea of stars,
The air is burning still and cold,
Remember now what I have taught you,
Use well the weapon you now hold.

A moyd, a peltsl un a beret
Un halt in hant fest a nagan,
A moyd mit a sametenem ponim,
Hit op dem soyne's karavan.

A girl, in winter coat and cap,
Grasps her weapon unafraid;
A girl, with soft and silken face,
Is going on her first raid.

Getsilt, geshosn un getrofn!
Hot ir kleyninker pistoyl
An oto, a fulinkn mit vofn
Farhaltn hot zi mit eyn koyl!

Carefully she aims and fires,
And her bullet finds its foe.
A carrier crammed with weapons
Crashes in the frozen snow.

Fartog, fun vald aroysgekrochn,
Mit shney girlandn oyf di hor;
Gemutikt fun fleyninkn nitsochn
Far undzer nayem frayen dor!

Dawn she steals from the forest,
Snow is gleaming in her hair;
She sings of youth and hope and freedom
In a fight she's proud to share.

SUGGESTIONS FOR TEACHERS OF BILINGUAL SONGS

Explore Ruth Rubin's ***Voices of a People*** there is no better introduction to Jewish songs and Jewish history in the modern period. The author's well-paced narrative is interwoven with original sources – the folk songs themselves. These are accompanied by useful literal translations that enable you to build a basic vocabulary from the start; and the melody lines of 54 songs are provided in the Appendix. Listen also to Yiddish songs recorded on cassette. (For information on this material, see Bibliography.

When you introduce the songs, choose the simplest to start with. ***Bulbes*** is a natural, particularly as it has also been recorded; but do not use recordings to teach the song to students. Learning from records is primarily useful for the teacher. After explaining what the song is about, write the Yiddish words with their English equivalents on the blackboard. Begin, with a chant, without the melody: Monday taters, Tuesday taters, etc., first in Yiddish, then in English. Then add the melody, and sing the song in both languages. The first step may be hard, and you have to experiment; but it can also be fun. It is a tiny, very simple step, but it opens the gateway to a new world. One way to reinforce the new approach (with the help of the dance teacher, perhaps, if there is one) is to take ***actual steps***, and teach the children to dance a hora.

Tumbalalayka works as well as ***Bulbes*** for a starter. Since this is a dialog song, you may want to ask the boys to sing the young man's verses and the girls to sing the young woman's. Otherwise introduce the song as suggested above.

Yet another song from this issue that is fun to begin with is 'Ot Azoy Nayt a Schnayder.' Would you like more Yiddish children's songs? Let us know.

The Jewish Pale of Settlement.

Familiarize yourself with the basic geographic features that delineate the Pale of Settlement: the Baltic and the Black Seas, the Carpathian Mountains, the rivers Vistula, Niemen, Prut and Dnieper. Have your students do their own map exercize, preferably in color, so that they will have a clear image of the east European Jewish territory and may keep this in their notebooks. Let them add other features and locations as needed – e.g., the Crimea, Sevastopol, Poland, Lithuania, the Ukraine, towns like Warsaw and Vilna, and the province of Bessarabia. Defining the Pale is a very useful exercise, but it is more. A grasp of the strategic significance of the Yiddish 'homeland' in European affairs will help students later on, when they study World War II and the Holocaust.

ONE PAGE BIBLIOGRAPHY AND DISCOGRAPHY

For an excellent introduction to the history of the Jewish people in eastern Europe, and in America, see Milton Meltzer, ***World of Our Fathers: The Jews of Eastern Europe,*** and ***Taking Root: Jewish Immigrants in America*** (New York: Farrar, Straus and Giroux, 1974 and 1976 respectively). These books are no longer in print, but both have helpful bibliographies. Irving Howe and Kenneth Libo, eds., ***How We Lived: A Documentary History of Immigrant Labor in America 1880--1930*** (New York: Richard Marek, 1979) is a useful supplement. For the Holocaust there is no better introduction than Milton Meltzer's ***Never to Forget: the Jews of the Holocaust*** (New York: Harper and Row, 1976).

Ruth Rubin, ***Voices of a People: the Story of Yiddish Folksong*** (Philadelphia: the Jewish Publication Society of America, 1990), provides a basic introduction to the history and song of the east European Jews. See also her song collections, ***Treasury of Jewish Folksong*** (New York: Schocken Books, 1950); and ***Jewish Folk Songs in Yiddish and English*** (New York: Oak Publications, 1965; also 1989 edition, available from Ruth Rubin).

Nathan Ausubel, ed., ***A Treasury of Jewish Folkore*** (New York: Crown Publishers, 1948), includes an excellent selection of 50 Jewish songs, most of them Yiddish, with melody lines and good literal translations. See also ***Jewish Folk Music: The Collections and Writings of Moshe Beregovski***, edited and translated by Mark Slobin (Philadelphia: University of Pennsylvania Press, 1982; a publication of the American Folklore Society). Beregovski was a pioneer Russian Jewish folklorist whose work is useful to American students despite the fact that the Yiddish has not been transliterated according to the standard YIVO system.

Ruth Rubin sings Yiddish songs exquisitely on a 33 rpm disc, Prestige International 13019. This rare item may still be supplied by dealers who specialize in retailing out-of-print LP's, as may Martha Schlamme's 'Jewish Folk Songs,' Vanguard VRS 9049. Two of Rubin's Folkways records are available on cassette from the Smithsonian Institution, Folkways Series: *Yiddish Folk Songs* 08720; and *Jewish Children's Songs and Games* 07224. Lyrics and literal English translations are provided. Mark Olf sings Yiddish songs on Smithsonian Folkways cassettes 6826 and 6827.

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John W. Scott
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A NETWORK OF TEACHERS OF HISTORY, LITERATURE, MUSIC AND THE HUMANITIES - A NEWSLETTER

XIII #2 Winter 1993

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BEST COPY AVAILABLE

We are happy to announce that the Internal Revenue Service has granted us non-profit status as an educational organization. Henceforth, contributions to *Folksong In The Classroom* are tax deductible. Our sincere apologies for the lateness of this year's issues due to the change of our format and the extra work that all this has involved.

Statement of Purpose

Editors: John W. Scott, John A. Scott, Laurence I. Seidman

Circulation Editor: Diana Palmer.

As primary source materials, folk songs can be used to study our own culture and the cultures of the world. Singing these songs can fire students' imaginations, arousing their curiosity, and helping them to focus upon a theme. Singing folk songs can help students overcome cultural differences and see the commonality of all peoples. Through folk songs, students of all ages can identify with and understand the lives and times of people in the past.

Folksong In The Classroom, a newsletter representing a network of teachers of English, history, music and the humanities, is published three times a year. Its purpose is to make available to the educational community the folk music that is our heritage and which we believe all young people should have access to. We are also concerned with discussing the nature and the origins of this heritage: offering suggestions about its classroom use, reviewing books and records where appropriate, providing supplementary material such as bibliographies, discographies and songsheets.

Our materials may be reproduced for educational purposes without permission, provided that *Folksong in the Classroom* and the given sources are credited.

Folksong In The Classroom welcomes queries, and also news from teachers about their work. We also welcome articles for possible publication. Materials submitted for review will be acknowledged in print, but a review cannot be guaranteed. Enclose a self-addressed stamped envelope if you wish to have materials returned.

Folksong In The Classroom is a voluntary association of working teachers and educators operating *pro bono publico* without pay. Subscriptions constitute the primary source of our income. Contributions are welcome. Correspondence should be sent to John W. Scott: P.O. Box 264, Holyoke, MA 01041. Queries regarding subscriptions, back issues and available materials should be sent to Diana Palmer 433 Leadmine Road, Fiskdale MA 01518.

***Folksong In The Classroom* is a non-profit organization and contributions above the cost of subscription are tax deductible.**

Correspondence

Frances Gagnon Connecticut Valley Historical Museum

This is a wonderful magazine. Your booklet is a marvelous teaching resource for music teachers and other teachers who know how to synthesize music and subject matter. I think that you ought to contact all the music teachers in the [Connecticut] Valley with a letter and a mailing of any back copies available.

* * * *

This is a good idea, and we wil' plan to follow up on it. Because of scarce resources, we have not had time to do this kind of work in the past. Non-profit status may attract funding with which to do outreach. At a later date we will ask you for a list of teachers whom we might write to; perhaps readers in other parts of the country will want to provide similar listings. We would also like to launch seminars so we may help teachers who do not yet feel they have the skills to "synthesize music and subject matter."

* * * *

Richard A. Aieta Hamilton-Wenham Regional HS, MA

The National Geographic Society sponsors a Geography Awareness Week. This year and again next year the theme for the week is the Geography of Water. Would you consider putting together an edition of ***Folksong In The Classroom*** on or about water? Within the geography network that I am a part of this would be of great interest.

* * * *

Yes, we would consider this suggestion: is anybody else interested? It would be helpful if you could define 'water' more precisely. Many folk songs, as you know, are linked in one way or another with water and river songs, sea songs, shantymen's songs, love songs, spirituals, labor movement songs and so on.

Two issues of Vol. VII (Issues, 2 and 3) dealt with rivers. Other 'water songs' we have published are: *Down by the Brazos* (I:4); *It Rained a Mist* (II:3); *Shenandoah* (IV:1); *Roll Jordan Roll* (IV:3); *Black Waters, What Have They Done to the Rain?*, and *Sweet Water Rolling* (all in IX:1, an environmental issue); and *Banks of the Ohio* (X:3).

* * * *

Katie Bordman The Farmer's Museum, Cooperstown, N.Y.

I work in an open air history museum and present history through music to adult and kids of all ages. Have been doing this for the past 13 years and just now heard about you folks.

* * * *

The Scott family has happy memories of Cooperstown, where we have conducted and participated in summer seminars. We would love to hear more news of yourself and your experiences.

Notes on the script
THE DEPRESSION AND THE NEW DEAL THROUGH SONGS AND BALLADS

The Depression and the New Deal through Songs and Ballads is the third musical-historical script we are introducing to our readers.* One hundred young people, seniors and juniors in the Fieldston School in New York, took part in the dramatic presentation of this script to a large student audience on May 16, 1962. With the aid of music, narrative, recitation and dance, Fieldstonites sought to recreate the mood of an era which had ended the very year that most of them were born – the year of Franklin D. Roosevelt's death, 1945.

The presentation was organized by a student steering committee with the support of members of the faculty in the school's history and English departments. The songs were selected from a number that were being sung during the thirties and early forties, that were popular with the students, and that also (in our estimation) well expressed the mood, the experience and the challenge of the years of Roosevelt's presidency.

The Roosevelt Era (1933-45) is a period of special significance in the history of the 20th century. It is a key to understanding not only the Cold War, but also the development of the concept of social security as a fundamental feature of modern American society. The New Deal is of direct relevance to Americans who will survive well into the 21st century and will need to comprehend the world they inherit and the challenges that they will face.

The first introduction to the New Deal in the classroom is an important step in history education. The purpose of the script offered here is to present the subject in a way that arouses curiosity, inspires compassion, and promotes an awareness of the profound influence this period has had (and will continue to have) on our country and the lives of all of us.our lives.

In our teaching experience we have found that of two alternative modes of presentation the more dramatic is, other things being equal, the more effective. Classroom use of song, recitation and dialogue are applications of this principle. The drama of action along these lines kindles the interest and inspires the curiosity which we are looking for; it also educates students in a number of fundamental ways. If students sing, recite, rehearse or enact a script in class, they are challenged to work together in pursuit of a common goal. Their skills in reading, singing, speaking and writing are being exercised and developed. In addition, a fresh imaginative life is being called into existence.

* Other history and music scripts we have published are *Irish Immigration through its Songs and Ballads*, and *The Civil War through its Songs and Ballads:* Vol. XII of ***Folksong In The Classroom*** (1991-2), numbers 2 and 3 respectively.

THE DEPRESSION AND THE NEW DEAL THROUGH SONGS AND BALLADS
Historical Background

American industry came of age in the years following the Civil War when the first giant corporations were established and millions of native and immigrant workers streamed into the mines, mills and factories to create new wealth and to provide the foundations for an urban society. The central tenet of American faith in this era (1865–1914) was *laissez faire,* the dogma which modern politicians have popularized with the synonym, 'deregulation.' The *laissez-faire* ideal frowned upon governmental interference with business enterprise. Employers, according to this philosophy, ought to be left alone to operate their businesses and to accumulate their profits in ways that seemed most advantageous to them. The workers, it was argued, in addition to the employers and society as a whole, would then reap maximum benefits.

In practice *laissez-faire* theory surrendered millions of unskilled and unorganized workers to the control of bosses, many of whom prized profits considerably more than they prized people. For the workers *laissez-faire* spelled 'open shop.' They were forbidden to organize unions under penalty of summary dismissal and blacklisting. Men, women and children were deprived of any control over the conditions that prevailed in the workplace. They were obliged to accept without protest long hours, low wages and dangerous conditions of work. Hunger, disease, fatigue, crippling accidents and premature death were the consequence. As a result of the harsh conditions forced on them, America's workers produced fabulous new riches.

Laissez-faire (1865-1914) was a basic tenet of the American faith and also the law of the land. In the courts the judges set themselves up as guardians of what they considered the pre-eminent American freedom - freedom of enterprise. They struck down as unconstitutional the efforts of state lawmakers to limit hours of labor, establish minimum wages, or protect worker safety in the plants.

Many American working people in the *laissez-faire* era lived harrowing lives. A worker whose arm was torn off by a machine, or a miner blinded in an explosion, had little choice but to beg for a living. Neither the employer nor the government had any obligation what-so-ever to support a wage earner's family even when the fault for a crippling accident or a death was blatantly with the employer. When economic hard times came (and they came often) workers were laid off, rents went unpaid and families were put out on the streets. Beggary and starvation were specters which haunted countless people even when times were good.

Old age had its special terrors. Few workers enjoyed the luxury of a pension unless they had served in the United States Army. County poorhouses provided some with a dismal existance in their final years. Stripped of their few possessions and precious mementoes, they awaited death without dignity.

The era of *laissez-faire* was also the period of the greatest abuse of child labor ever seen in this country. Millions of children, in those days, did not go to school, but labored like their parents in the

mines, fields, sweatshops and factories. Children's wages, little as those wages were, were often indispensable to a family's survival. No govenmental 'safty net' existed even for children. Orphans had to hustle for their own living on the streets when families disintegrated.

By the end of the 19th century ministers, economists, social reformers and writers were becoming aware of the misery around them. They began to discuss the need for social justice and social security in the harsh competitive world. Some of the reformers pointed out that the country faced an unprecedented crisis. America's workers, unlike many people in previous generations, possessed no land of their own to which they could return to raise crops and cut fuel when times got bad. Now workers could rely only on their own labor and the jobs which factories, mines or railroads could provide. When health was broken or the jobs were gone, nothing was left. Was it not, the reformers asked, the duty of government to protect the people's right to... 'life, liberty and the pursuit of happiness?' The state itself, that is, the federal and the state governments, must step in to guarantee jobs, education, and care of the sick and aged that otherwise would not be provided.

The reformers spent many years (1900–1930) debating rival proposals for the creation of a system of social security. The 'American' idea that joblessness, ill health and old age were dangers to be insured against by the payment of monthly premiums, competed with the 'European' idea that social security was a human right that should be underwritten by the taxpayers. The debate was still going on when the Depression hit in 1929 and the nation was confronted with a catastrophe that made immediate action imperative.

The New Deal, for the first time in the country's history, passed legislation that laid the foundations of our modern social security system. The Wagner Act of 1935 abolished the open shop and established the workers' right to organize and bargain collectively with the employers through representatives of their own choosing. The Social Security Act of the same year established the obligation of government to provide social security. This historic measure included a national old age pension plan; federal grants for dependent children, for the handicapped and disabled; and a federal-state unemployment insurance program.

One year before he died Franklin Roosevelt pointed out, in his 1944 State of the Union message, that with the New Deal the nation had come to accept the idea of a second Bill of Rights: the right to a useful job, to adequate food, clothing and recreation, to a decent home, to medical care and to protection against the hazards of old age, accident and unemployment. These rights, he said, taken together, spelled social security. Let the nation, he urged, enact legislation to make these rights a reality for all Americans in the years following the conclusion of World War II.

The Depression and New Deal Through Songs and Ballads

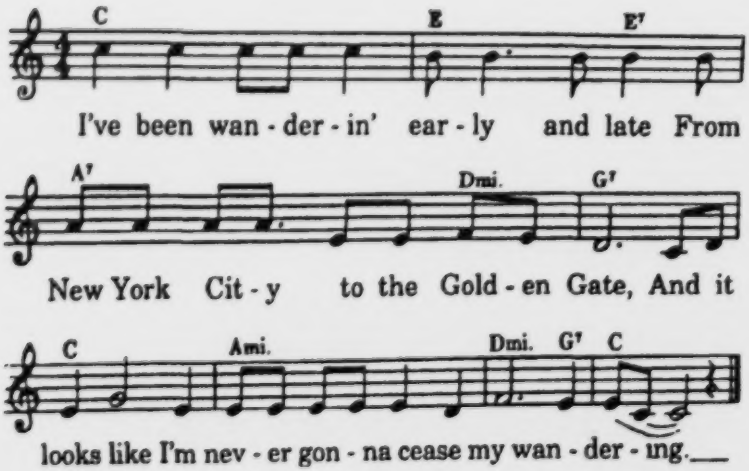
I Black Thursday was the day the bottom dropped out of the stock market -- the twenty-fourth day of October in the year nineteen hundred and twenty-nine.

II Black Thursday was the day when the United States started turning topsy-turvy. Before that day father went to the plant or the office. Salesmen sold automobiles. Most people had three meals a day.

III Then everything changed fast as America spun down into economic depression. The factories closed. The banks closed. The schools closed. Thousands lost their homes or were evicted from their apartments. The streets were filled with workless men and women. Thousands slept in the parks and starved. Stockbrokers lost their minds and jumped to their deaths from the highest towers in Wall Street.

IV When the depression was at its worst, in 1932, fourteen million people were out of work, starving and homeless.

Wandering



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I've been wandering night and day
From New York City to Frisco Bay,
And it looks like I'm never going to cease my wandering.

There's fish in the ocean, there's eels in the sea
But a red-headed woman made a fool out of me,
And its looks like I'm never going to cease my wandering.

I've been working in the army, I've been working on a farm
And all I've got to show is the muscle in my arm,
And it looks like I'm never going to cease my wandering.

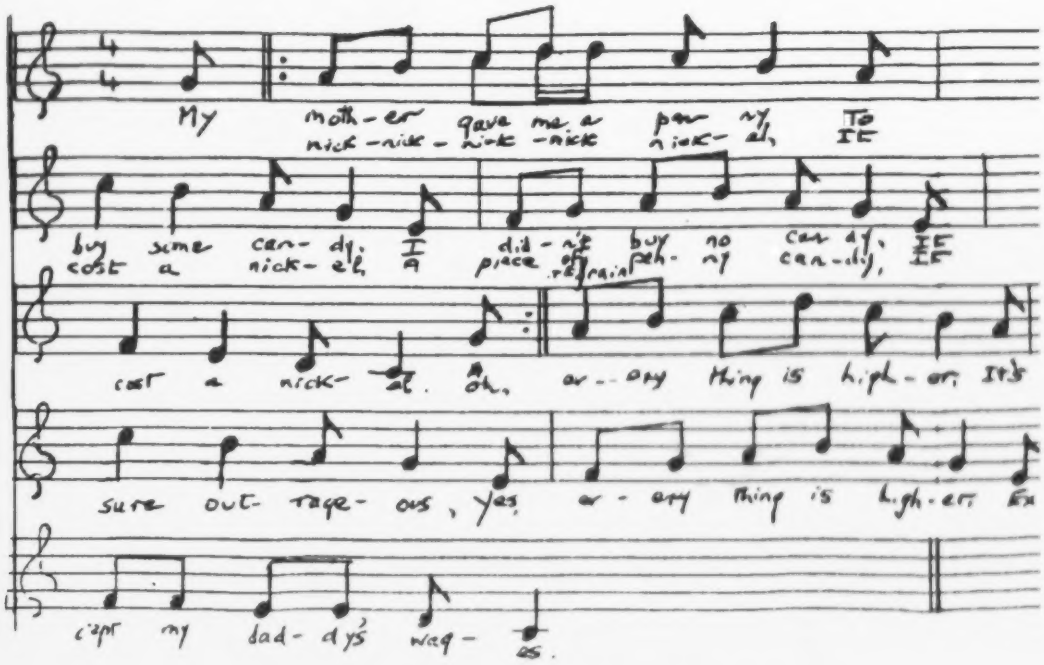
Ashes to ashes and dust to dust,
If the Republicans don't get you the Democrats must,
And it looks like I'm never going to cease my wandering.

V Food and shelter was the first thing on many people's minds. Jail itself could be a welcome relief from cold and hunger. "Fifty-four men," wrote the New York Times in October 1932, "were arrested for sleeping or idling in the arcade connecting the subway through 45 West 42nd Street; but most of them considered this a stroke of luck because it brought them free meals and shelter last night from the sudden change in the weather."

VI Everywhere shantytowns for the homeless sprang up, made of cardboard and newspaper and old boards and anything else that might come to hand. These places were called Hoovervilles after President Hoover. There was a large Hooverville in New York's Central Park. Women lived in these garbage dumps and children were born there.

VII A lot of kids didn't go to school those days. Many didn't have shoes, and many knew days when there was no food. Some stayed in bed because they had no clothes. But children still played and sang in the dingy streets and alleys. Some of their songs told of bad times, of the cost of living that was still high, even though workers' wages had been cut.

EVERYTHING IS HIGHER


My mother gave me a penny To
nick-nick-nick-nick nickel,
buy some candy, I
cost a nickel, I
did-n't buy no candy, It
piece of penny candy,
cost a nickel. Oh,
refrain
It's sure outrageous, Yes,
everything is higher Except my daddy's wages.

My mother gave me a penny
To buy some candy,
I didn't buy no candy,
It cost a nickel.
A nick-nick-nick-nick nickel
It cost a nickel,
A piece of penny candy,
It cost a nickel.

refrain O, everything is higher,
It's sure outrageous
Yes, everything is higher
Except my daddy's wages.

My mother gave me a quarter
For seltzer water;
I didn't buy no water
It cost a quarter.
A da-da-da-da dollar;
It cost a dollar
For bubbles in the water

refrain

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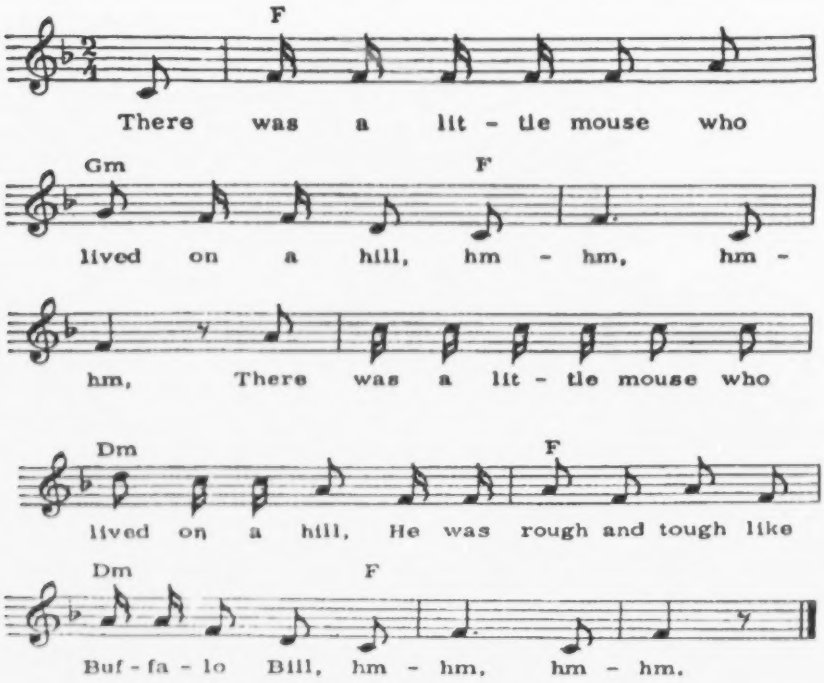
VIII In the steel city of Pittsburg, Pennsylvania, where the furnaces were banked and the foundry chimneys belched no smoke, neighborhood children sang an old song, but with new words of their own. They called it *The Mouses Courting Song.*

The Mouses Courting Song

F
There was a lit - tle mouse who
Gm
F
lived on a hill, hm - hm, hm -
hm, There was a lit - tle mouse who
Dm
F
lived on a hill, He was rough and tough like
Dm
F
Buf - fa - lo Bill, hm - hm, hm - hm.

One day he decided to take a ride, hm-hm, hm-hm,
One day he decided to take a ride,
With two six shooters by his side, hm-hm, hm-hm.

Then Mickey rode 'til he came to a house, hm-hm, hm-hm,
Then Mickey road 'til he came to a house,
And in this house was Minnie Mouse, hm-hm, hm-hm.

He strutted up to the kitchen door, hm-hm, hm-hm,
He strutted up to the kitchen door,
And bowed and scraped his head on the floor, hm-hm, hm-hm.

O Minnie, Minnie will you marry me? hm-hm, hm-hm,
O Minnie, Minnie, will you marry me?
Away down yonder in the orchard tree, hm-hm, hm-hm.

Without my Uncle Rat's consent, hm-hm, hm-hm,
Without my Uncle Rat's consent,
I would not marry the Pres-eye-dent! hm-hm, hm-hm.

Her Uncle Rat gave his consent, hm-hm, hm-hm,
Her Uncle Rat gave his consent,
The weasel wrote the publishment, hm-hm, hm-hm.

Oh, what you gonna have for the wedding feast? hm-hm, hm-hm,
Oh, what you gonna have for the wedding feast?
Black-eyed peas and hogshead cheese, hm-hm hm-hm.

The first one came was Uncle Rat, hm-hm, hm-hm,
The first one came was Uncle Rat,
Head as long as a baseball bat, hm-hm, hm-hm.

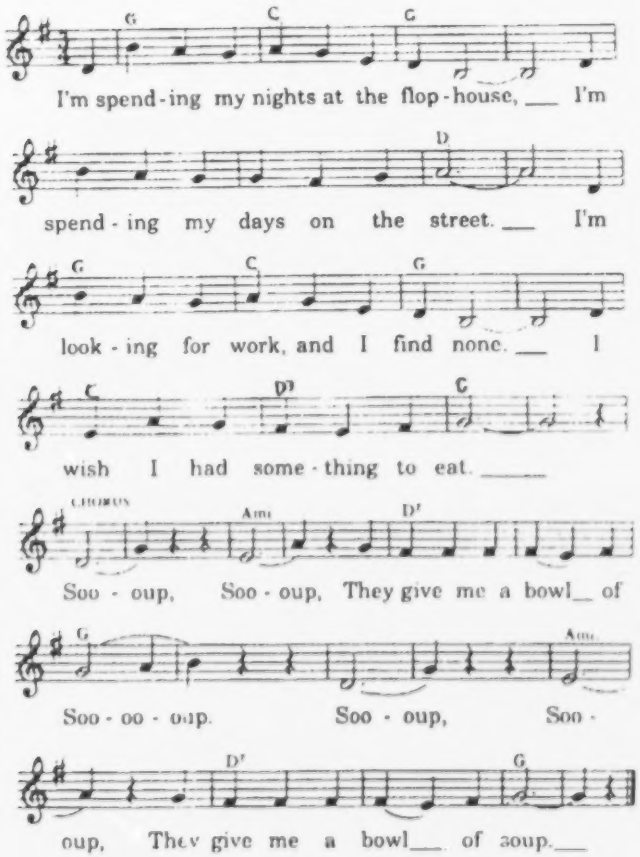
The next one came was a bumblebee, hm-hm, hm-hm,
The next one came was a bumblebee,
With a broken wing and a crooked knee, hm-hm, hm-hm.

The next one came was Mr. Cow, hm-hm, hm-hm,
The next one came was Mr. Cow,
He wanted to dance but didn't know how, hm-hm, hm-hm.

Last one came was Mr. Cat, hm-hm, hm-hm,
Last one came was Mr. Cat,
He ruffled and tuffled and ate Uncle Rat, hm-hm, hm-hm.

And that was the end of the wedding feast, hm-hm, hm-hm,
And that was the end of the wedding feast,
Black-eyed peas and hogshead cheese, hm-hm, hm-hm.

IX When, in those days, people encountered misfortune and hard times, they could not look to the government for help. Their only hope lay in the kindness of their families or the charity of their neighbors. Some churches and municipalities set up soup kitchens or distributed food packages to the needy. Lines formed; long lines of patient, humble, angry people, waiting for a handout: a hunk of bread, a bowl of soup.

Soup Song

G C G
I'm spend-ing my nights at the flop-house, ___ I'm
D
spend-ing my days on the street. ___ I'm
G C G
look-ing for work, and I find none. ___ I
C D7 G
wish I had some-thing to eat. ___
CHORUS Am D7
Soo-oup, Soo-oup, They give me a bowl__ of
G Am
Soo-oo-oup. Soo-oup, Soo-
D7 G
oup, They give me a bowl___ of soup.___

I'm spending my nights at the flop house
I'm spending my days on the street
I'm looking for work and I find none;
I wish I had something to eat.

Chorus Soup, soup, soup, soup,
They give me a bowl of soup, soup soup,
Soup, soup, soup, soup,
They give me a bowl of soup.

I spent twenty years in the factory,
I did everything I was told;
They said I was faithful and loyal,
Now even before I get old -

Chorus

I saved fifteen bucks with my bankers
To buy me a car and a yacht
I went down to draw out my fortune
And this is the answer I got:

Chorus

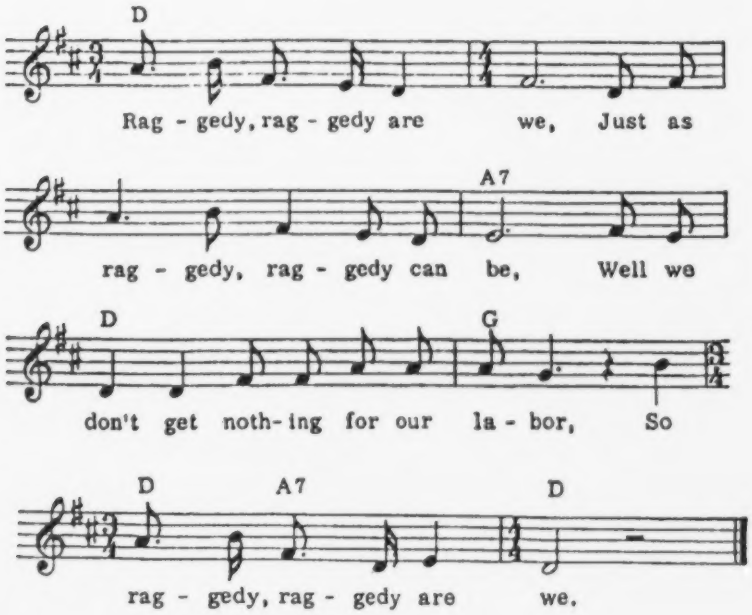
X Soup and the pittance that local charity could provide, were not enough to keep people from starving, nor enough to quiet the children crying out from hunger.

XI At Middletown, New York, Christmas Day, 1931, Constable Simon Glaser was attracted by smoke from the chimney of a supposedly empty summer cottage near Anwana Lake. "He found a young couple starving," the New York Times reported. "Three days without food, the wife, who is 23 years old, was hardly able to walk."

XII Such incidents were commonplace. A few months later the police at Danbury, Connecticut, reported that "a woman and her 16-year old daughter were found starving under a rude canvas shelter in a patch of woods where they had lived for five days on wild berries and apples." When the police found them, "they were huddled beneath a strip of canvas stretched from a boulder to the ground."

XIII In Youngstown, Ohio, in the spring of 1932, all the papers ran headlines, FATHER OF TEN DROWNS SELF. "Charles Wayne," it was reported, "father of ten children, twenty-seven years a worker in Youngstown's Republic Iron and Steel Company, jumped to his death in the swirling Mahoning River." Out of work for two years, Wayne had lost everything that he had, except his starving children and his sobbing wife.

Throughout the country people were singing a song half lament, half bitter complaint.

RAGGEDY

D
Rag - gedy, rag - gedy are we, Just as
A7
rag - gedy, rag - gedy can be, Well we
D
G
don't get noth-ing for our la - bor, So
D
A7
D
rag - gedy, rag - gedy are we.

Raggedy, raggedy are we, O Lawdy,
Just as raggedy raggedy can be,
We don't get nothing for our labor
So raggedy raggedy are we.

Hungry, hungry are we, O Lawdy,
Just as hungry hungry can be,
Well, we don't get nothing for our labor,
So hungry, hungry are we

Homeless, homeless are we, O Lawdy
Just as homeless, homeless can be,
We don't get nothing for our labor,
So homeless, homeless are we.

XIV In the countryside the story was the same as in the towns. Hundreds of thousands of farmers could not sell their produce, fell into debt, and lost the land that was the source of their livelihood. America's sons and daughters wandered as starving beggars in the midst of the abundance they had themselves created.

Recitation

Times are gettin' hard, boys, money gettin' scarce;
If times don't get no better, boys, bound to leave this place.
Take my true love by the hand, lead her through the town,
Say good-bye to everyone, goodbye to everyone.

Take my bible from the bed, shotgun from the wall,
Take old Sal and hitch her up, the wagon for to haul.
Pile the chairs and beds up high, let nothing drag the ground,
She can pull and we can push, we're bound to leave this town.

Made a crop a year ago, it withered to the ground;
Tried to get some credit but the banker turned me down.
Goin' to Californ-i-ay, where everything is green,
Goin' to have the best farm you have ever seen.

XV At the end of 1932 the American people turned away in disgust from Herbert Hoover, the president who for three years had proclaimed that "prosperity was around the corner," but had done nothing to resolve the crisis. In November the voters elected Franklin D. Roosevelt Jr. by a landslide.

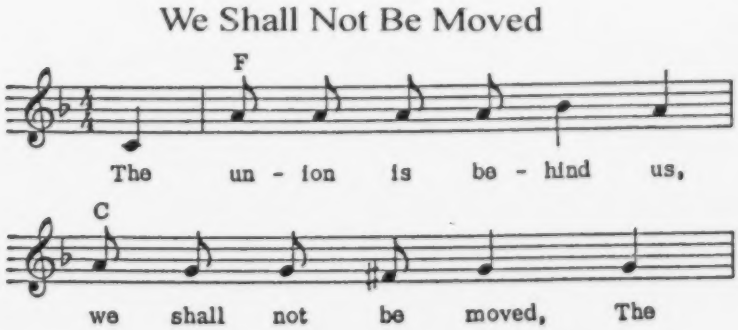
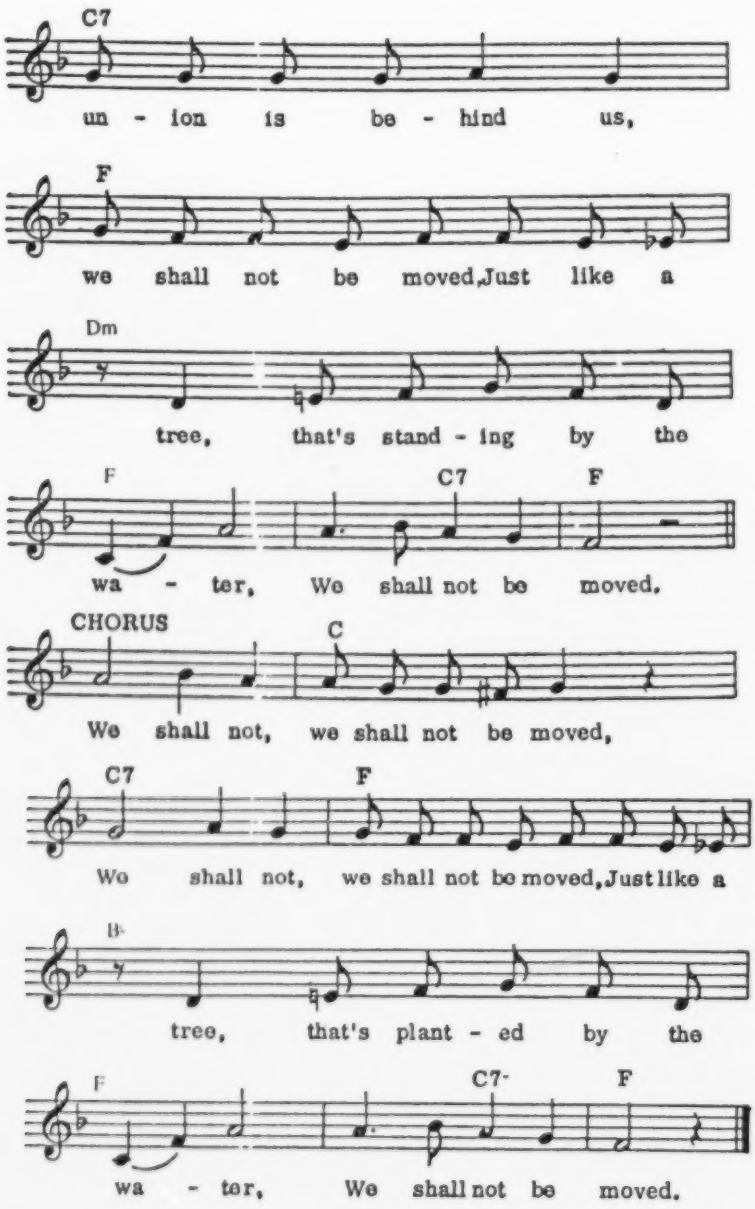
XVI Franklin Roosevelt was an experienced politician who had made a come-back into politics during the 1920's after a long bout with crippling polio. There was a warmth and directness about the man that won people's hearts. Roosevelt made few promises about what he would do if he was elected. He simply promised change. In his inaugural address, March 1933, he told his supporters that, "In every dark hour of our national life a leadership of frankness and vigor has met with that understanding and support of the people

themselves which is essential to victory. I am convinced that you will again give that support to leadership in these critical days."

XVII On Saturday, March 1, 1933 a new chapter of American history opened with FDR's inauguration: a chapter of experimentation to overcome the crisis that had engulfed the nation. A chapter in which hope and confidence battled with suffering and despair, it would be known to history as the New Deal.

XVIII One of the achievements for which the New Deal will be remembered is the organization of American labor. In 1931, notwithstanding a century of struggle for the right to organize, millions of industrial workers still lacked unions. They were victims of the open shop that meant long hours, low pay, lay offs without warning and dangerous working conditions.

XIX Under the National Industrial Recovery Act, passed in May 1933, workers got the right to bargain collectively with their employers through unions of their own choice. This law opened the floodgates of the union drive. "Organize the unorganized!" was the battle cry. A new spirit of labor militancy arose. Labor organizers spreading out across the land found workers singing new union songs born on the picket lines and in the union halls.



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The union is behind us, we shall not be moved,
The union is behind us, we shall not be moved,
Just like a tree that's standing by the water,
We shall not be moved.

Chorus

We shall not, we shall not be moved,
We shall not, we shall not be moved,
Just like a tree, that's planted by the water,
We shall not be moved.

We're fighting for our freedom, we shall not be moved,
We're fighting for our freedom, we shall not be moved,
Just like a tree, that's planted by the water,
We shall not be moved.

Chorus

We're fighting for our children, we shall not be moved,
We're fighting for our children, we shall not be moved,
Just like a tree, that's planted by the water,
We shall not be moved.

Chorus

We'll build a mighty Union, we shall not be moved,
We'll build a mighty Union, we shall not be moved,
Just like a tree, that's standing by the water,
We shall not be moved.

Chorus

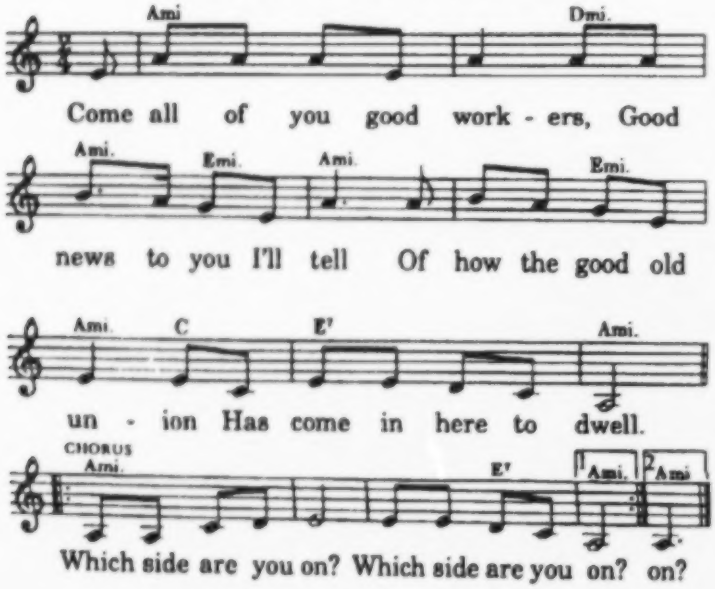
XX Employers who had profited so long from inhumane conditions did not surrender the open shop without offering fierce resistance. The Steel Workers Organizing Committee sent hundreds of its organizers into the big steel plants in 1936 and forced the steel bosses to negotiate. The workers won higher wages and a 40 hour week. But some companies

still held out. In 1937, 75,000 workers went on strike.

XXI On Memorial Day in 1937, 300 workers marched peacefully in the streets of South Chicago. The police fired upon them, killing ten and wounding dozens more. The strike was broken, but violence did not stop the steel workers. By 1941, when World War II broke out, there were 600,000 members of the United Steelworkers Union in the United States. So it went with the textile, rubber, automobile, and other great mass production industries which unions had never before been allowed to organize. By 1937 the Congress of Industrial Organizations, which united these workers into a single international union, numbered 3,700,000 members.

XXII A famous union song was sung during these organizing drives. Written by Florence Reece, a miner's wife, it was born out of bloody collisions between miners and coal company deputies in Harlan County, Kentucky in 1931.

WHICH SIDE ARE YOU ON?



Come all of you good workers,
Good news to you I'll tell,
Of how the good old union
Has come in here to dwell.

Chorus Which side are you on?
Which side are you on?
Which side are you on?
Which side are you on?

My daddy was a miner
And I'm a miner's son,
And I'll stick with the Union
'Til every battle's won.

Chorus

Oh, workers, can you stand it?
Oh, tell me how you can,
Will you be a lousy scab
Or will you be a man?

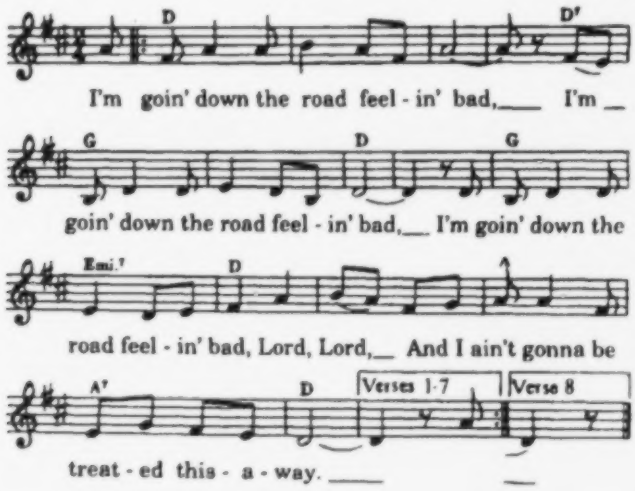
Chorus

Don't scab for the bosses,
Don't listen to their lies,
Us poor folks hasn't got a chance,
Unless we organize.

Chorus.

XXIII In the countryside the farmers caught the fever. Farmers' unions sprang up to protect farmers against eviction and to win fair wages for the tens of thousands of landless migrant workers who spent long days in the fields harvesting cotton, vegetable and fruit crops by hand.

GOIN' DOWN THE ROAD FEELIN' BAD



I'm goin' down the road feelin' bad,
I'm goin' down the road feelin' bad,
I'm goin' down the road feelin' bad, Lord Lord,
And I ain't gonna be treated this-a-way.

I'm lookin' for a job with honest pay, (three times)
And I ain't gonna be treated this-a-way.

Two dollar shoes hurt my feet (three times)
And I ain't gonna be treated this-a-way.

But ten dollar shoes fit 'em neat, (three times)
And I ain't gonna be treated this-a-way.

I'm goin' where the water tastes like wine, (three times)
And I ain't gonna be treated this-a-way.

Forty cents an hour won't pay my rent, (three times)
And I ain't gonna be treated this-a-way.

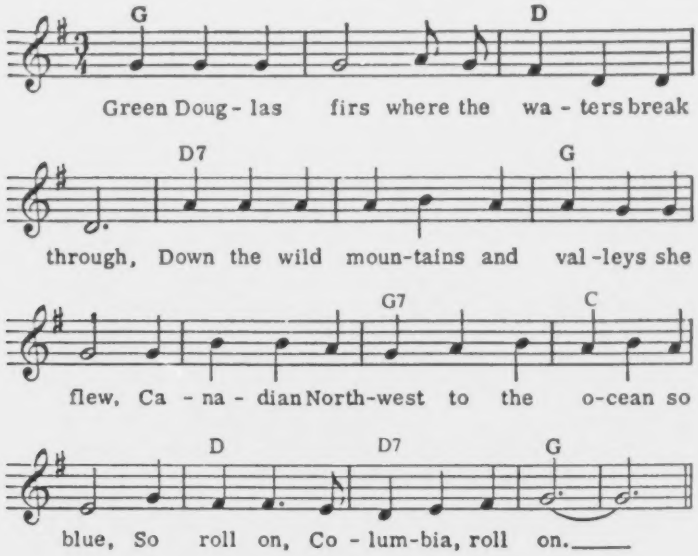
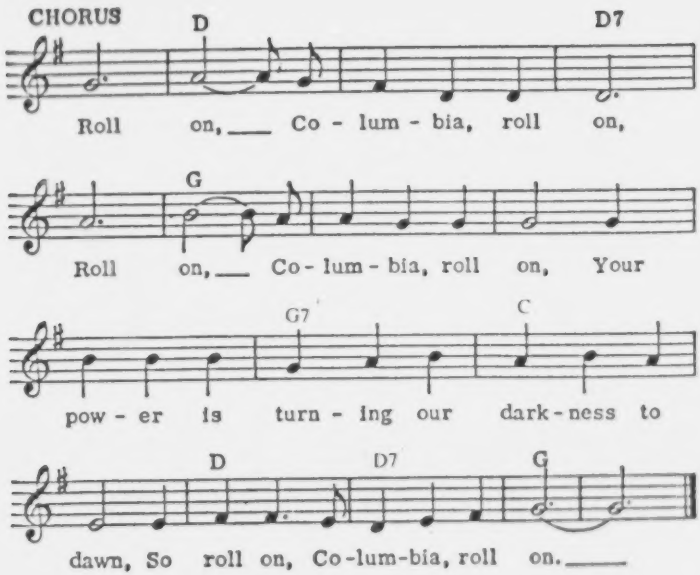
I can't live on corn bread and beans, (three times)
And I ain't gonna be treated this-a-way.

I'm goin' down the road feelin' bad
And I ain't gonna be treated this-a-way.

XXIV The Roosevelt Administration favored the organization of labor because unions meant higher wages for workers, and this in turn increased purchasing power, which created more jobs.

XXV FDR also tried to reduce unemployment by a Public Works Program. Public Works created jobs by rebuilding the crumbling infra-structure of America's cities, reforesting the countryside, building bridges and public buildings and making abundant electrical power available at low cost.

XXVI The largest of these Public Works Projects was the building of the federal dams: the great dams of the Tennessee River, Boulder Dam on the Colorado River, Grand Coulee on the Columbia, Bonneville on the Cascade Rapids in western Oregon. These dams were marvels of engineering. They harnessed the power of falling water to generate, for the first time, inexpensive electrical power for rural America.

ROLL ON COLUMBIA

Green Douglas firs where the waters break through
Down the wild mountains and valleys she flew;
Canadian Northwest to the ocean so blue
So roll on, Columbia, roll on.
Chorus Roll on, Columbia, roll on,
Roll on, Columbia, roll on,
Your power is turning our darkness to dawn,
So roll on, Columbia, roll on.

Many great rivers add power to you,
The Yakima, Snake and the Clicketac too,
Sandy Willamette and Hood River too,
So roll on, Columbia, roll on.
Chorus

At Bonneville now there are ships in the locks,
The waters have risen and covered the rocks,
Shiploads of plenty will steam past the docks,
So roll on, Columbia, roll on.
Chorus

These mighty men labored by day and by night,
Matching their strength 'gainst the river's wild flight,
Through rapids and falls they have won the hard fight,
So roll on, Columbia, roll on.
Chorus

XXVII The New Deal had its accomplishments, but it had its failures too, the men and women whom it forgot. Foremost among these were African-Americans, above all those who lived in the South: laborers, sharecroppers, dirt farmers, chain gang and state plantation prisoners.

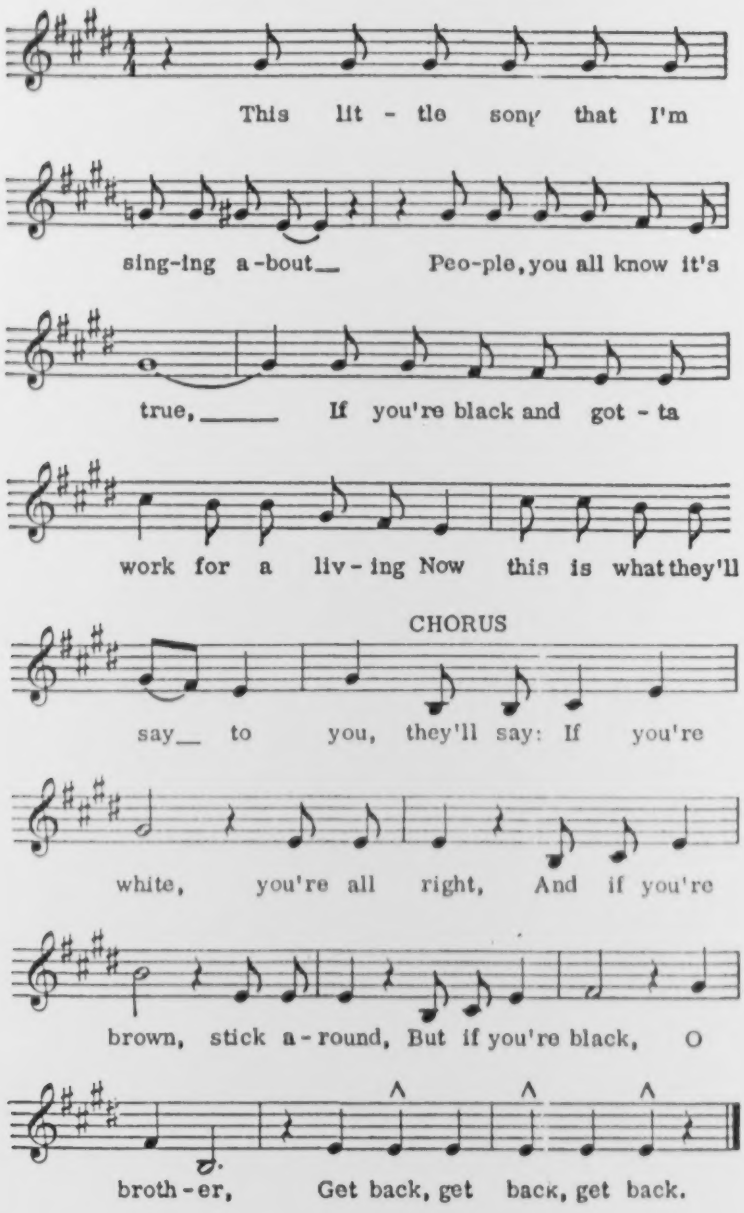
XXVIII These people were the victims of a society in which they had no share and no rights. In the 1930's, even as for decades before that, the long night of tyranny hung over the Southern land.

Recitation STRANGE FRUIT

Southern trees bear a strange fruit,
Blood on the leaves and blood at the root.
Black bodies swaying in the Southern breeze,
Strange fruit hanging from the poplar trees.
Pastoral scene of the gallant South,
The bulging eyes and the twisted mouth;
Scent of magnolia sweet and fresh,
And the sudden smell of burning flesh;
Here is a fruit for the crows to pluck,
For the rain to gather and the wind to suck,
For the sun to rot, for the tree to drop.
Here is a strange and bitter fruit.

XXIX The New Deal also brought little relief to African-Americans living in Northern cities where they endured violence and discrimination. They remained segregated in the inner cities with run down schools and other poor facilities. As second class citizens, they were the first fired and last hired.

DISCRIMINATION BLUES


This lit - tle song that I'm
sing-ing a-bout_ Peo-ple, you all know it's
true,_____ If you're black and got - ta
work for a liv - ing Now this is what they'll
CHORUS
say_ to you, they'll say: If you're
white, you're all right, And if you're
brown, stick a - round, But if you're black, O
broth - er, Get back, get back, get back.

I was in a place last night,
They was all havin' fun,
They was all buyin' beer and wine,
But they would not sell me none.

Chorus

I went to an employment office
Took a number and stood in line,
They called out everybody's number,
But they never did call mine.

Chorus

Me and a man was working side by side,
This is what it meant,
They was paying him a dollar an hour,
And they was payin' me fifty cent.

Chorus

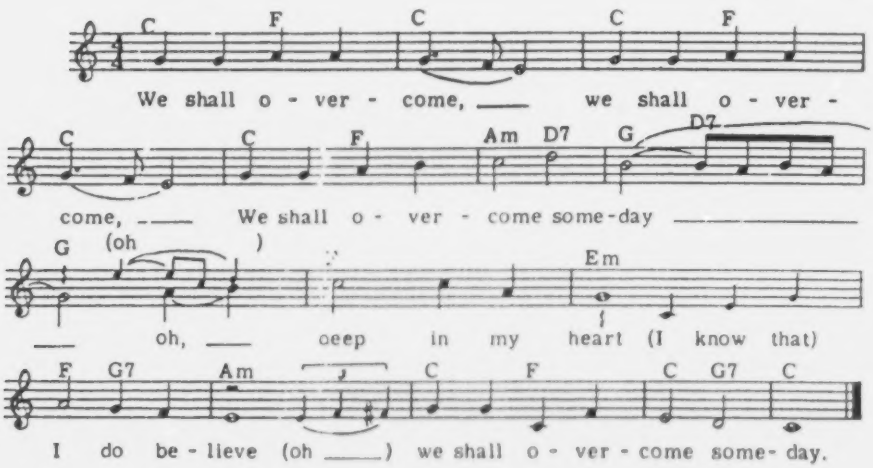
XXX Every part of the country had people forgotten by the New Deal. April, 1934. The sun rose on the High Plains. The rain did not come, but the wind came, and beat upon the land. The dust rose - the light, rich farming soil was blown away, leaving worthless desert. Thousands of farming families; cropless, landless, homeless, piled everything they could carry into their old jalopies and hit the roads to make the long, sad, trek Westward.

XXXI Failures notwithstanding, Roosevelt in his first administration revived hope and faith in the American dream. In 1936 he was reelected by a landslide. The Republican candidate, Alfred F. Landon, carried only two states.

XXXII Roosevelt's second administration did not fulfill the promises of the first. After 1936 the New Deal flagged, lost its impetus and went into decline. In part, the New Deal's very successes raised up against it powerful enemies; among them the conservative Republicans of the North and the Dixiecrat bosses of the South. Even at the peak of its success at the beginning of 1937, there were still more than five million people out of

work. Then the rise of Adolf Hitler cast an ominous shadow over America. Foreign policy and an all out war were to absorb the energies of the American people.

XXXIII During the thirties South Carolina workers took an old gospel tune and put new words to it. It spoke to the dream which Americans refused to surrender.

WE SHALL OVERCOME

C F C C F
We shall o - ver - come, we shall o - ver -
C C F Am D7 G D7
come, We shall o - ver - come some-day
G (oh) Em
oh, deep in my heart (I know that)
F G7 Am C F C G7 C
I do be - lieve (oh) we shall o - ver - come some- day.

2. We shall organize, etc.

3. We shall end Jim Crow, etc.

4. We shall walk in peace, etc.

5. We shall overcome.

Bibliography and Discography

A readable and vivid introduction to the Depression is Milton Meltzer, *Brother, Can You Spare a Dime: The Great Depression 1929-1933* (New York: Facts on File and Penguin USA, 1992; hardcover and softcover respectively). This book contains good suggestions for further reading. Two source books may also be recommended: David A. Shannon, *The Great Depression* (Englewood Cliffs, N.J.: Prentice Hall, 1962); and *These Are Our Lives* (Chapel Hill, N.C.: University of North Carolina Press, 1939), being personal experiences of life in the early 1930's as recorded by people of North Carolina, Tennessee and Georgia. Shannon has also written *Between the Wars: America, 1919-1941* (Boston: Houghton Mifflin, 1965), a useful survey that places the Roosevelt era in its 20th century context.

As a reliable reference work for U.S. history 1919-1945 Arthur S. Link and William B. Catton, *American Epoch: A History of the United States Since the 1890's* (New York: Alfred A. Knopf, 1963), is hard to improve upon.

No collection of Depression and New Deal songs, so far as we know, is available in print or on cassette or CD. Songs that were sung or composed at this time are reproduced in a number of song books, notably: Carl Sandburg, *The American Songbag* (New York: Harcourt, Brace, 1927); John. A. and Alan Lomax, *American Ballads and Folk Songs* (New York: Macmillan, 1934) and *Best Loved American Folk Songs* (New York: Grosset and Dunlap, 1947); Alan Lomax, *The Folk Songs of North America* (Garden City, N.Y.: Doubleday, 1960); Edith Fowke and Joe Glazer, *Songs of Work and Freedom* (same publisher, same date); John Anthony Scott, *The Ballad of America* (Carbondale, IL: Southern Illinois University Press, 1983); and Milton Meltzer's *Brother Can You Spare a Dime?* cited above.

Some New Deal and Depression songs are available on CD or cassette, notably: William (Big Bill) Broonzy (Smithsonian/Folkways CD/Cass 40023, and Story of Blues CD 3504), Elizabeth Cotten (Smithsonian/Folkways CD/Cass 40009), Woody Guthrie (Dust Bowl Ballads, Rounder CD/Cass 1040, and Smithsonian/Folkways CD/Cass 4000), Leadbelly (Smithsonian/Folkways CD/Cass 40010; also with Pete Seeger and Woody Guthrie, Bescol CD 300), Blind Lemon Jefferson (Penitentiary Blues, on Collectables CD/Cass 5194), Ella Jenkins (more than 20 Smithsonian/Folkways recordings), Doc Watson (20 recordings on various labels), and the Weavers (8 Vanguard CD's or cassettes).

Song Notes

Discrimination Blues was composed by the blues singer Big Bill Broonzy in the early 1940's. The song summarizes with restrained bitterness the experience of African-Americans with discrimination in the Depression and New Deal Period.

Everything is Higher was written by Ray Glaser (a well-known song writer of the 1930's), and set to a children's jingle.

Goin' Down the Road was originally a hobo's song, set to an old blues melody. During the thirties it was taken up and widely sung by farm people, who had themselves become Depression tramps. With its blend of protest and militancy it became the theme song of the Okies. Thousands of others sang it as well. Source: John and Alan Lomax, *Best Loved American Folk Songs* (New York, 1947).

The Mouse's Courting Song was collected from the singing of neighborhood children in Pittsburgh in the early 1940's. It is an American version of "The Frog and the Mouse," which in one form or another has been a favorite with American children since colonial days. Jacob A. Evanson, "Folksongs of an Industrial City," in *Pennsylvania Songs and Legends*, ed. George Korson (Baltimore, 1949). See also Peter Kennedy, *Folksongs of Britain and Ireland* (New York, 1975), 649.

Raggedy. Sharecroppers have produced many songs to tell of their sufferings. A number of these, including 'Raggedy,' date from Depression days. The melody is taken from an old hymn. Source: John A. Scott, *The Ballad of America* (New York, 1983).

Roll On, Columbia by Woody Guthrie, is reproduced in *California to the New York Island,* (New York, 1960). The melody is borrowed from Leadbelly's 'Good Night Irene.'

Soup Song This song, written by Maurice Sugar, expresses the despair of homeless and jobless people. It is set to the tune of an old Scots love song, 'My Bonnie Lies Over the Ocean.'

Strange Fruit In the decade 1890–1900 there were 1780 known lynchings. The majority of the victims were African-American men and women who lived in the South. Thereafter the annual toll of victims declined to about thirty a year. During the New Deal the blood letting went on. Lewis Allen's 'Strange Fruit' was among the protests uttered at this time.

Times are Getting Hard is an old song bewailing the farmer's lot when prices fall and bankruptcy stares him in the face. It originated before the Civil War, found its way into minstrel books under the title 'Lynchburg Town,' and was later taken up by whites. See Sandburg, *The American Songbag*, 242; Lomax, *Folk Songs of North America*, 507; and Irwin Silber, ed., *Lift Every Voice* (New York, 1957) 50.

Wandering is a song of the railroad age, of tens of thousands of workers rendered homeless and jobless by periodic failures of the economic system. It dates at least from the early twentieth century, maybe earlier. Carl Sandburg published two versions in *The American Songbag*. See also Alan Lomax, *The Folk Songs of North America* (New York, 1960).

We Shall Not Be Moved is based on an old gospel song inspired by the biblical theme "Blessed is the man that trusteth in the Lord for he shall be as a tree planted by the waters." It originated with members of the West Virginia Miners' Union in 1931, and is probably the most widely sung labor song in North America. See Edith Fowke and Joe Glazer, eds., *Songs of Work and Freedom* (Garden City, N.Y.: 1961), 38-39.

We Shall Overcome is based upon a gospel song, 'I Will Overcome,' sung by workers during the New Deal era. Zilphia Horton, Pete Seeger and Guy Carawan learned it during the mid-forties, and added their own modifications, including the change from 'I will' to 'we shall.' The song has thus provided a bridge between the labor movement in the New Deal and the civil rights movement in the sixties.

Which Side Are You On? Is one of the many songs created by mine workers in their unending struggles for fair wages, decent conditions of work and union recognition. The author of the lyrics was Florence Reece, wife of Sam Reece, a union leader in Harlan County, Kentucky at the time of the bloody 1931 strike. The melody is borrowed from a Baptist hymn, 'Lay the Lily Low.' See Fowke and Glazer, *Songs of Work and Freedom*. Two books that provide invaluable information about the Appalachian miners during the 1930's are: John W. Hevener, *Which Side are You On? The Harlan County Coal Miners, 1931-1939* (Urbana: University of Illinois Press, 1978); and Bryan Woolley, *We Be Here When the Morning Comes* (Lexington: University Press of Kentucky, 1974).

SUGGESTIONS FOR TEACHERS

For suggestions offered previously with regard to the use of historical scripts in the classroom, see Vol. XII nos. 2 and 3 (Irish Immigration, and the Civil War Through Songs and Ballads). These scripts are useful both in introducing a given historical topic and also in reviewing the topic after it has been studied. They are a flexible teaching tool because with appropriate modifications they may be introduced at any grade level from 5th to 12th.

These scripts are definitely *not* "teacher-proof" material; you will, that is, have to do your own experimenting before you find the way that works best for you. Here are just a few possibilities:

As an introduction to a unit: have the students read the script aloud in class, omitting the songs; then discuss some of the main questions that have been raised and that further study may be able to resolve.

In the course of this further study, introduce a few of the songs when the time seems right; sing them simply for fun, but spend just a little time shaping and improving performance, giving soloists or small groups practice in singing the verses, and giving the 'chorus' (i.e., class) practice in singing together.

As the unit nears its end, reintroduce the script in a more formal way: assign narrative parts to individual students, and ask for volunteers who will sing the verses of the songs. Everybody who wants to will sing the choruses; but the assignment of a chorus master or mistress may help provide the group with leadership and coordination.

Assign a classroom period to 'performance.' You may be surprised at the change in mood that may have taken place between the first casual introduction of the script and this 'test' several weeks later. Be sure to leave time next day for class discussion where further questions may be raised. Ask your students to provide a written critique (anonymous, if they wish) where they will have an opportunity to tell you what they liked about the experience and also where it fell short. This may be painfully honest, but it will to be helpful, even indispensable for you: it is training on the job.

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French Canadian Weavers. Boot Mill, Lowell, 1905. Courtesy of Lowell Museum

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YOUR SUBSCRIPTION MAY BE DUE
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In August, 1993, Mimi Seidman our longtime friend and collaborator, died after a long illness. Working with her husband Laurie Seidman, she contributed much to launching and sustaining Folksong In The Classroom. We extend heartfelt sympathy and condolences to Laurie and their three children, Douglas, Susan and Leslie.

Statement of Purpose

Editors: John W. Scott, John A. Scott, Laurence Seidman

Circulation Editor: Diana Palmer

As primary source materials, folk songs can be used to study our own culture and the cultures of the world. Singing these songs can fire students' imaginations, arousing their curiosity, and helping them to focus upon theme. Singing folks songs can help students overcome cultural differences and see the commonality of all peoples. Through folk songs, students of all ages can identify with and understand the lives and the times of people in the past.

Folksong in the Classroom, a newsletter representing a network of teachers of English, history, music and the humanities, is published three times a year. Its purpose is to make available to the educational community the folk music that is our heritage and which we believe all young people should have access to. We are also concerned with discussing the nature and the origins of this heritage: offering suggestions about its classroom use, reviewing books and records where appropriate, and providing supplementary material such as bibliographies, discographies and songsheets.

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Folksong in the Classroom welcomes queries and news from teachers about their work. We also welcome articles for possible publication. Materials submtted for review will be acknowledged in print, but review cannot be guaranteed. Enclose a self-addressed stamped envelope if you wish to have materials returned.

Folksong in the Classroom is a voluntary association of workingh teachers and educators operating pro bono publico withou pay. Subscriptions constitue the primary source of our income, and contributions are welcome. Correspondence should be sent to John W. Scott, P.O. Box 264, Holyoke, MA 01041. Queries regarding subscriptions, back issues and available materials should be senty to Diana Palmer, 433 Leadmine Road, Fiskdale MA 01518.

Folksong In The Classroom is a non-profit organization and contributions above the cost of subscription are tax deductible.

Correspondence

Marci N. Blatt — Indio CA

Your publication gets better all the time, but I really have a bone to pick with you regarding a statement made in the current issue: "No collection of Depression and New Deal songs, so far as we know, is available in print or on cassette..." Keith and Rusty McNeill ...do have cassettes on this subject [notably] "The Industrial Revolution," "The Labor Movement 1860's to 1930's;" and "The Labor Movement 1930's to 1980's."

* * * * *

*On page 28 of XIII no. 2 (**The Depression and New Deal through Songs and Ballads**) we listed CD's and cassettes on which some New Deal and Depression songs are to be found. This, unfortunately, is not the same thing (nor nearly as convenient) as a **collection** of such songs to which the recording is exclusively devoted. If any such collection exists on CD or cassette, we will be grateful if readers will draw our attention to it, so that we may pass the information on to others.*

Two of the McNeill cassettes which Marci mentions include several New Deal and Depression songs, notably "The Death of Mother Jones"; Woody Guthrie's "I Ain't Got No Home"; Florence Reece's "Which Side Are You On?", "We Shall Not be Moved"; and Maurice Sugar's "Sitdown". These are on "The Labor Movement 1860's to 1930's" and "The Labor Movement 1930's to 1980's" cassettes, available from WEM Records, 16230 Van Buren Blvd., Riverside, CA 92504.

Gerry Tenney — Oakland CA

I wish I would have known about XIII no. 1 (***The Jewish People of Eastern Europe through their Songs and Ballads***) earlier, so that my recording of Yiddish Folksongs for Children could have been included - recently done and very available from me or from Global Village. But it is great to see so much attention is being given to Yiddish. I am a music teacher in public school and pre-schools. I also run a secular kindershul in Berkeley. I use Yiddish as part of the multi-cultural mix in the public and pre-schools. In the kindershul we do mostly Yiddish and have made an animated video of 'Hob Ikh a Por Oksn.'

* * * * *

*We acknowledge with thanks receipt of the cassette, Gerry Tenney and Betty Albert Schreck, **Let's Sing a Yiddish Song [Lomir Zingen a Yiddish Lid]**, and the charming videotape, **I Have a Pair of Oxen.** Gerry's and Betty's cassette includes the following children's songs: Amol iz Gieven (Once Upon a Time) * Lomir Zingen a Yiddish Lid (Let Us Sing a Yiddish Song) * Helf Ikh Mamen (Helping Mother) * Hob Ikh Mir a Mantl (Once I Had a Coat) * Tsu Dayn Geburtstog (For Your Birthday) * Oy Mayn Kepele (Oh My Head) * Hob Ikh a Por Oksn (I Have a Pair of Oxen) * Yomele, Yomele * Vig Lid (Cradle Song), and more. The cassette is accompanied by lyrics in both Yiddish and English, and is obtainable from Gerry Tenney, Box 3466, Oakland CA 94609. This cassette, and also a free catalogue of Jewish and world music, may be had from Global Village Music, P.O. Box 2051 Cathedral Station,* New York, N.Y., 10025.

Joe Aronson Willow Grove PA

As one who has been singing Yiddish songs professionally for over forty years, I was delighted to see an issue devoted to Yiddish folk songs; it proved, however, a mixed blessing:

(a) To say that "to translate most Yiddish songs into German takes little more than changing the spelling..." ignores the Hebrew component of Yiddish. Jewish languages contain 15-20% Hebrew words - mostly to express religious and philosophical concepts. For instance: in, *Partizaner Lid* 'Ponim' is from the Hebrew Panim (face); 'Soyne' is from Hebrew Soney (enemy)...and 'Dor' is unchanged from Hebrew to Yiddish (generation). A literal translation of Partizaner Lid [enclosed] shows how much the rhymed translation has played fast and loose with the actual meaning.

(b) To say that "The Jews worshipped the God of Israel; the others were Christians" is to suggest that they worshipped different gods, rather than the One God.

[abridged for space reasons]

* * * * *

With respect to (a) above, Joe Aronson is right - Yiddish certainly contains Hebrew words. However, these words present little or no obstacle to translation into German, as we tried to show. As for the point that our translation of "Partizaner Lid", plays 'fast and loose' with the original Yiddish, we disagree. There is a place for literal translation of songs, but the singing of such translations usually produces a wooden effect that kills the spirit of the original. Our belief is that effective translation demands a recreation of this spirit. Translators of song need to be linguists - and also poets.

(b) We reject the suggestion that there are theological implications in our statement of fact, that Jewish people in tsarist Russia worshipped the God of Israel, and that Christians did not.

Fran Stallings Bartlesville OK

Laurine Gajewski requests songs dealing with "angels, dragons, and cats." May I suggest investigating "filk songs?" "Filk" is the musical auxiliary of fantasy and science fiction fandom. Songs range from parodies of traditional and modern ballads to completely original material. Laurine will find ballads about dragons, unicorns and creatures mythological or supernatural, ...Many filkers are cat lovers, so felines figure in many songs. My favorite is, *Overflowin' Catbox Blues.*

How to connect? Inside the back cover of ***Asimov's Science Fiction Magazine***, you will find a partial listing of up-coming SF conventions and the editor's address for more details about your area. Contact the planners and ask whether filking will be featured. Filkies have folk roots and will appreciate your ballads. In the convention's resource sales area you will find tapes, songbooks and catalogs of more material.

* * * * *

Fran is a storyteller. She defines the storyteller as "part entertainer, part historian, part weaver of dreams." She recommends "filk" to teachers of secondary level students, many of whom "have a keen interest in science fiction and/or fantasy." Thanks, Fran, for writing.

Jan Gomersall Calais ME

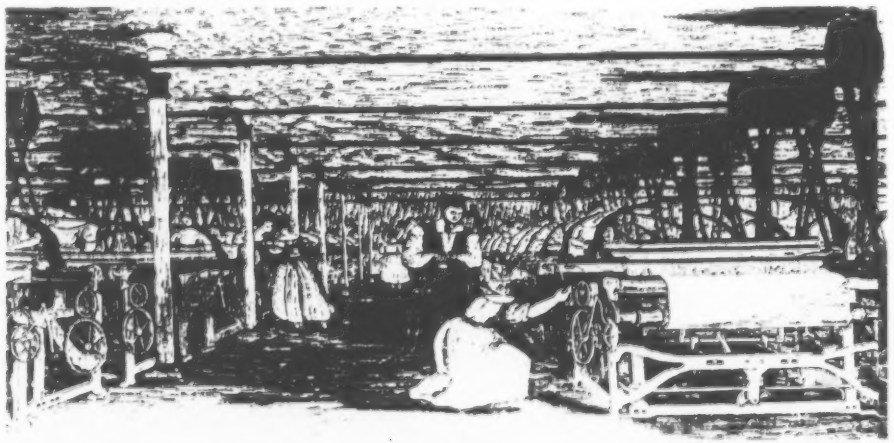
I noticed that you are planning to produce your own recordings, and so I am sending you a few cassettes of old and new folk songs and a couple of books as a Canadian 'gift' to 'set the recording ball a-rolling,' so to speak...I have been granted a sabbatical leave of absence for the school year 1993-4, and plan to travel to India, Australia, Africa and home to England to spend time with my mother and brothers.

* * * * *

Many thanks, Jan, for your generous contribution to our Canadian song archive. It is much appreciated and will be well used. Our apologies for the delay in acknowledging its arrival. Jan has sent us no less than 4 cassettes of folk song from every part of Canada, sung by many singers. In addition she has sent a selected list of records published in 1991 by the American Folklife Center in Washington, D.C. She has the following to say about the Center:

"Strangely, I have never seen this Library of Congress Center mentioned in FITC, yet they publish a very interesting newsletter, "Folklife Center News" every quarter and a person can get on the mailing list just for the asking! The Fall 1992 issue of the Center News featured an excellent article entitled "When Cultures Meet", relating to Native North American music and pseudo-Indian music which might be of interest to A. L. Bashore writing from Shamokin, PA, and E. H. Berger of Littleton, CO. The Center might be an excellent resource for American aboriginal songs and recorded music the above-mentioned readers might like to investigate."

Very best wishes for the success of your world trip. Regarding your plan to visit South Africa - we would be very interested if you were able to obtain songs and information about the African liberation movement in order to devote an issue of FITC to the subject.



This woodcut illustrates the organization of a New England textile factory in the 1820' and 1830's. The weaving machines are lined up in long rows, three or four abreast, down the length of the shed. The power hookup is to a series of overhead shafts and drums, each drum activating four machines. One mill girl "minds," each machine, a male overseer checks the work. The noise, as hundreds of machines clack and whirl, is infernal.

THE HALL IS ALIVE WITH THE SOUND OF MUSIC

by Andrea Ickes-Dunbar
Barry Elementary School
1255 Barry Road
Yuba City, CA 95991

What place does music have in the 7th/8th grade Language Arts classroom? Why, exactly the same place as it has outside the classroom. Everyone knows that music is for mood enhancement, for expressing intense feelings, for toe-tapping, humming and for singing along. Music is for listening to and music is for making.

In a junior high school English class? You must be kidding.

No kidding. All you need is a record or tape player and a collection of music, your own or someone else's. You need easy access to a variety of music: from blues to baroque, from ethnic to easy, from calypso to classical, from rap to reggae, from chant to chamber, from pop to opera.

Well, that's not quite *all* you need. You must try to remember clearly your own supercilious adolescent attitude toward anything new or different. This clear and present memory is your protective armor against the junior high students' apathetic posturing and cries of "weird!", "gross!", and "do we hafta?" as you pursue your mission to broaden their musical horizons in the context of the Language Arts class. You must be impervious to teen disdain as you reveal your own peculiar musical tastes and talents. You must display unwavering confidence in and enthusiasm for what you are doing.

It is a significant second step to move students from listening to music to singing it themselves. Ignore all ritualistic protests of "I can't sing!" including your own. Self-conscious adolescents often participate more freely when acting a role or playing a game. They can often be persuaded to perform for much younger students, who do not pose a critical threat; they are often willing to make an "anonymous" performance by recording a tape which will then be played to another class.

Use this knowledge to your own advantage! When reading, *The Witch of Blackbird Pond,* my 8th graders learned an old Shaker hymn. Under the direction of a certain yardstick-wielding schoolmarm, we tackled our "music lesson" in a no-nonsense Puritanical manner; in

no time a roomfull of modern teens was singing sweetly.

While reading, *Come Sing Jimmy Jo*, I adopted a country twang as I urged my chorus of toe-tappin', thigh slappin' country singers to "hold the long notes one more time!" When we read, *Village of the Weavers*, we listened to tapes of Andean music and had a live concert of South American harp. Several of my students speak Spanish and many others have had an introductory Spanish class, so we learned a Peruvian song in English and Spanish, much as the main character in the story might have sung it. We also wrote raps for Red Ribbon Week, and taped them for schoolwide broadcast over the intercom.

At Christmas we watched *Amahl and the Night Visitors*, dispelling forever the stereotype that opera is where the fat lady sings in a language no one can understand. Students followed the libretto as they watched the video, and analyzed the actors' responsive movements as *they* listened to the lines of another singer. For, *The Highwayman*, we tried choral reading, but not to tedious perfection. One class taped for the other; lines from the poem are still cropping up in student conversation months later.

When we read *I Heard the Owl Call my Name*, we listened to Kwakiutl Indian music and made journal entries as if we were the main character reacting to these unfamiliar sounds.

Let me count the ways I use music in the English Language Arts/Reading classroom: as a mood enhancer — as background for certain writing assignments — as a signal for "think" time — to illuminate a historical epoch or a regional theme — as a vehicle for cross-cultural understanding — as a form of recreation — as a special way to "reach" students.

Of course, I have an unfair advantage: I like most kinds of music. But it wasn't always that way - I was once a narrow-minded teenager myself. Sure, I played the violin in the school orchestra, but sing? No way! I lip-synched my way through mandatory music classes and scorned those who sang. Not me. Nope. I giggled through a Dave Brubeck concert in high school and scorned those who professed to like jazz. Not me. No way. I sneeered at Elvis Presley and wouldn't debase myself to go to one of his concerts. I endured my father's penchant for ethnic music, which I found nothing short of weird.

The point is that I was in fact exposed to a great deal and a great variety of music during my 'formative years.' Now, decades later, I'm grateful for that. Therein lies my unshakable conviction that music does have a place in the classroom, in every classroom; and that the halls should ring with the sound of music.

VISITING ARTISTS; AN UNTAPPED RESOURCE

by Jim Douglas

There are some teachers who appreciate the value of song in the classroom but who experience difficulty in introducing songs and singing them with their students. I hope that you go on working to overcome this obstacle but, in the meantime, I would encourage you to bring song to your students by other means. The emotional, imaginative and intellectual benefits of singing songs are many and valuable.

One way to bring song into the classroom is the use of recordings on tape or CD. You may be surprised to discover the amount of historical and folk material available at your local library and/or through specialty companies. Yet another not always appreciated source is the visiting artist. Many schools, particularly elementary schools have parent-teacher organizations that book monthly programs for cultural enrichment. This has become a big business for performing artists of all kinds; their resumes and solicitations pile flow in to the schools every Fall.

In all parts of the country there are performers who specialize in the songs of America and have had extensive experience in motivating audience participation. Often these artists are willing to share information with teachers not only through performance but in the preparation that they do before coming to your school and through the follow-up materials that they provide.

It is surprising how little contact the people who are responsible for planning school events actually have with the teachers themselves. Why not make contact with the appropriate person or committee, and - even if you do not have a specific performer in mind - suggest a song program that would link music up with your Social Studies or English curriculum. Wherever possible classroom visits by artists are to be preferred to larger assemblies. Or, conversely, an artist who is invited to 'give an assembly' should also be asked to visit the classsroom. Classroom visits enable the performer to gear the program to the specific needs of the teacher and the class, and to the age level of the students.

When an artist of this type is invited, make sure that he/she is asked to contact you so that you can work with him/her to shape a program that will reinforce and enrich the classwork that you are currently doing. Request both preparatory and follow-up materials. This will increase your own store of resources and suggest new approaches and activities that you may want to consider. Use this material to prepare your students thoroughly; students thus prepared invariably get more out of the experience when the artist actually arrives. And, of course, tape the time he/she spends with you and the class. This will enable you to learn the songs introduced by hearing the visitor and your students actually singing them.

The visiting professional artist validates and confirms the value of your own efforts with song. If you use the follow-up materials you may find that the ice has been broken, that you and your students together may begin to make the songs less the possession of the performer, and more your own. After the visit you may find it easier to sing in class yourself!

THE NEW ENGLAND TEXTILE INDUSTRY THROUGH ITS SONGS

by Jim Douglas and John Anthony Scott

Introduction

The industrial revolution was launched in the western hemisphere in the years directly following the American Revolution. It was started when spinning wheels and looms — tools which human beings had known and used for thousands of years — were replaced by spinning frames and mechanical looms, and installed in huge mills, where water power was harnessed to drive them.

New England was blessed with many swiftly moving streams and river whose power could be harnessed once the technology was available. It became the cradle of the new American textile industry, the first industry to utilize water power to drive its machinery. A region of small towns and farms, with wooden homes and pillared meeting-houses, New England became scarred, by the mid 19th century, with hundreds of textile towns with red brick factories, workers' tenements and feeder canals. By the 1820's commentators marvelled at the number of mills and factories that were springing up on almost every New England waterway; of the 800 or so mills operating in the United States by 1840 nearly 85% were in New England. Throughout the country factory-made cotton goods were taking the place of homespun linen and wool. Spinning wheels were being relegated to attics, where later generations would find them, and value them as antiques.

The spinning frame and the power loom transformed the New England landscape. Towns and cities, with shops, schools, libraries, town halls and tenements, were planned and built around the mills. The mill complexes themselves, often awesome in size were sometimes referred to as "the cathedrals of our time." New England quickly became the nation's industrial and manufacturing center; 50% of the South's huge cotton crop was processed there and converted into sheeting and cloth for the national market.

The rise of the New England textile industry began in earnest in 1814, at the end of the War of 1812, when Francis Cabot Lowell and the Boston Manufacturing Company set up their Waltham mill on the Merrimac river ten miles from Boston. Waltham was a pilot plant, the first in the world to take in raw cotton at one end and to turn out finished cloth and sheeting at the other. An enormous expansion of product- ion followed. Giant new mills were built, among which Lowell and Lawrence, Massachusetts, and Manchester, New Hampshire are amongst the most famous.

The New England industry reached its zenith in the years between 1870 and the First World

war. Thereafter it underwent a decline when the corporations, substituting steam for water power, transferred their operations to the South in order to profit from cheap nonunion labor.

The coming of the industrialized textile industry changed the working habits and conditions of thousands of Americans. The people - spinners, doffers, dressing room workers and weavers - who made up the work force in the New England mills for the 125 years they were in operation, were mostly women. Some first passed through the mill gates when they were little more than children; many spent their productive lives in the mills - marrying, raising a family and continuing to work until they reached retirement age.

These mill workers were the daughters of Yankee farmers, of Irish, French Canadian, Portuguese, German, Polish, Greek, Armenian, and Syrian immigrants. First to come, in the years from 1815 to 1845, were young women from the New England countryside. They were among the first Americans to enter factories and to take part, as spinning frame minders and loom operators, in the new productive process. Though the hours of work were long - 12 to 13 hours a day - the conditions of work were relatively good. Employers here followed the model set up by Robert Owen at New Lanark in Scotland, and then by the Boston Manufacturing Company at Lowell. Anxious to attract factory workers in a region where surplus labor was scarce, the Boston Manufacturing Company provided clean and cheap boarding houses for the workers and was careful (for the most part) not to hire children under 14 years of age.

Lucy Larcom, who became a Lowell mill worker in 1836 at the age of 11, is an example. Her happy childhood was cut short with the death of her father in 1835. Her mother was left with a meager income and three children to clothe, feed, and educate. Mrs. Larcom was attracted by the thought of earning her living at Lowell, "the new manufacturing town growing up on the banks of the Merrimack." She became the head of a corporation house that boarded mill-girls. "Most of my mother's boarders," Lucy remembered, "were from New Hampshire and Vermont, and there was a fresh, breezy sociability about them which made them seem almost like a different race of beings from any we children had hitherto known."

Most of the young women who worked at the Lowell mill were the daughters of New England farmers, attracted to mill work for various reasons - helping Dad pay off a debt, helping a brother to get through school, making pocket money, or winning independence. Some enjoyed the experience, others were stifled by the heat and the din. Almost all saw factory work as a temporary expedient, something to do for a year or two, make a little money and then go home.

This was no longer the case after 1845, when a new wave of immigrant workers, the Irish, arrived. They came as disaster victims, fleeing Ireland's great potato famines by the tens of thousands. Labor now being in plentiful supply, the employers had little need to maintain the

paternalistic standards of earlier years. The very success of the industry had by this time led to a fall in the price of cloth and a consequent decline in profits. So wages were cut, and working conditions worsened. Workers were now expected to tend more machines (the "stretchout") and work faster (the "speed-up") for less and less pay. Slums accumulated. From the mid 19th century, struggles by textile workers for child labor restrictions, shorter hours, higher wages and better workplace conditions began to figure prominently in the history of the American labor movement.

The Irish, in addition, experienced discrimination and persecution based upon their race and religion. Irish women textile workers struggled to create a solidarity of their own in the face of the hostility which they encountered. As one student, Charlotte Haller, has written:

> "The lives [of Irish factory women] reflected both a day-to-day resistance and, at times, overt conflict. Whether they armed themselves with stones to combat a nativist mob, went on strike for better wages, or created small communities for support or comfort in the factory or the neighborhoods, they worked and fought for an identity they could call their own."

In 1861 the mill owners and their workers fell upon hard times. During the first half of the 19th century New England's prosperity was based on an expanding market for manufactured goods as eastern farmers moved west to settle on more fertile soil and to found new States. But the rise of the textile industry simultaneously in New England and in western Europe, helped create a monster, the empire of slavery. Slavemasters who ruled the South had ambitions to rule the Union. Their slaves produced the white gold which was both the foundation of Southern fortunes and the source of New England's prosperity. Cotton, slavery, the slavemasters, the textile industry and the fate of the American people itself, all were bound together in the political crisis that came to a head in 1860.

With the Civil War Northerners went away to fight in the South and to find graves in Southern soil. The mill wheels stopped turning; the looms fell silent. After some delay the owners converted to the production of woolen fabrics. The mills started up once more to produce cloth for uniforms for Union soldiers.

When the war ended a new wave of immigrant workers began to supplant Irish women in the cotton mills. These were French-Americans, many of whom led hard, bleak and poverty-stricken lives on Canadian farms, and who were attracted to New England by the jobs and the good pay that the factories offered. This flight from Canada was stimulated by corporation agents conducting recruiting campaigns. The arrival of the French Americans, indeed, was to make Manchester, New Hampshire, dominated by the Amoskeag Manufacturing Corporation, the largest textile center in the world.

Cora Pellerin, born in 1900, was raised on a farm in Quebec and went to work at 'the Amoskeag' in 1912 at the age of eleven. "When I was a little girl," she remembered ,

> "I liked it on the farm in Canada. But I didn't miss it, because it was paradise here in Manchester....I never missed Canada...I would never go back there to live. It was paradise here because you got your money, and you did whatever you wanted to with it."

As preindustrial people moved from farm to factory great changes in their lives took place. Farm chores had been governed by the seasons and the weather; each day brought a range of tasks; workers had some control over the pace at which they worked. But this flexibility, a hallmark of life on the farm, was not a characteristic of factory labor. The machine operators had to repeat the same set of tasks over and over. In the factory the clock and the bell regulated the time for work; the machines and the overseers set the pace. Here were new, unexpected health hazards. The noise was deafening; hours of standing on floors that shook forever with the vibrations generated by battalions of machines, was debilitating. The close, humid and lint-filled air produced respiratory disease. By the end of the 19th century, nearly 70% of all deaths among the textile workers of Lawrence, Massachusetts, were due to lung disease. One spinner in three died before completing ten years of work in the mill; half these victims were under the age of 25.

As the 20th century grew older few operatives would have agreed with Cora Pellerin's observation, that working in the mills was 'paradise.' Strikes for higher wages, shorter hours, and better working conditions were, after 1900, an almost annual occurrence. Bitterly fought the strikes, even when succesful, imposed harsh sacrifices on the workers. The greatest of these struggles took place at Lawrence and Lowell in 1912, at 'The Amoskeag' in 1922, and in various mills during the Depression of the '30's. The very success of the union movement only served to strengthen the determination of the employers to pull their capital out of New England and, substituting steam for water power, to build new mills in the South where labor was plentiful, unorganized and, therefore, cheap.By 1923 the North had lost 50% of the nation's cloth production to the South. By the time that World War 2 broke out in 1940, New England had ceased to be a major producer of cotton and woolen goods.

The story of the New England textile industry is one of titanic social and industrial change. In 1800 the region was primarily rural and its people in the great majority were of British origin. A century and a half later New England was an industrial society whose workers' roots went back to many European and Near Eastern countries. The songs that survive from this era - and in the course of time we will certainly find many more of them - provide a vivid, human introduction to the region's life and culture.

Throughout their history there was music in New England's textile mills. Many young women worked in the spinning rooms, where they watched the threads, tied them when they

broke and doffed (took off) the bobbins when they were full. It was tedious work, but there was time to talk, to tell tales, to sing and dance. Harriet Robinson, who worked in the mills during the 1830's and '40's, recalled that between the doffings - when the full bobbins were replaced with empty ones - the young women "gathered in groups and told each other stories, and sang the old time songs our mothers had sung, ...and sometimes a hymn."

Many years later Ora Pelletier, an Amoskeag spinner, recalled that:

> "In the mill, people stayed among themselves to talk about whatever they had to talk about....But we kids didn't have any troubles. We'd sit in our little corner and we'd have dinner together. Then we'd play games and we'd dance. One of us played the harmonica. She'd play and we'd dance, we'd sing....When my work was doing well, you could hear me singing all the way down to the other end of the room, even with all that noise....When my work was going badly, everybody in the room knew because they wouldn't hear me sing."

Yvonne Dionne, who went to work in the Amoskeag #4 mill in 1921, added that weavers as well as spinners danced and sang in the weaving shed aisles:

> "I learned to dance with the girls, not with men....At noontime, the frames were stopped for an hour. We'd sit in the alley and eat our lunch; and if there was a good singer, she would sing and we would dance along the aisle."

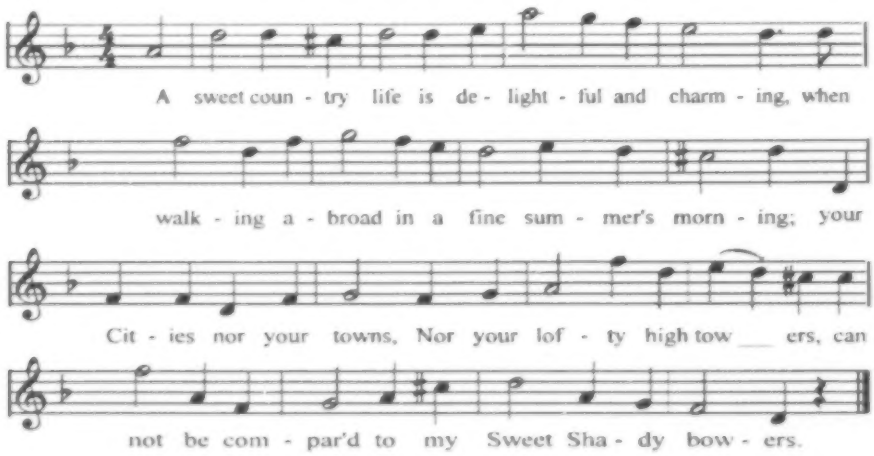
The singing of songs not only provided recreation for workers on the job, but inspired the them to organize. In 1912 the well-known journalist Ray Stannard Baker covered the great Lawrence textile strike which was organized by the Industrial Workers of the World, in which spinners, dyers, and weavers of many nationalities were involved. Baker found that, during that struggle, not only the children, but everybody was singing. In an often - quoted statement he wrote:

> "This movement in Lawrence was strongly a singing movement. It is the first strike I ever saw which sang! I shall not soon forget the curious lift, the strange sudden fire, of the mingled nationalities at the strike meetings when they broke into the universal language of song. And not only at the meetings did they sing, but at the soup-houses and in the streets. I saw a group of women strikers who were peeling potatoes at a relief station suddenly break into the swing of "The Internationale."

We provide in the following pages some of the songs which these workers composed and sang during the century and half of the mill experience in the New England region. We believe they provide a fitting introduction to the American Labor movement, the industrial revolution and the lives of working people.

N3(words in lyrics marked * are explained on page 27)

A Sweet Country Life

"A Sweet Country Life" was popular during the early years of the Republic, as evidenced by the fact that it was published in a number of songbooks during the late 18th and early 19th centuries. It expresses a romantic, Jeffersonian philosophy much in vogue at the time. This philosophy idealized the sturdy, independent farmer, the country way of life, the innocent joys of nature. The song concludes with an appeal to young women not to forsake "their own country's employment", such as working on the farm and spinning and weaving in the home. The early Jeffersonians looked down on city life and pursuits. "Manufacturing", wrote Joseph Hollingsworth of Woodstock, Connecticut in 1830, "breeds lords and Aristocrats, Poor men and slaves. But the Farmer the American farmer, he, and he alone can be independent, Healthy and Happy".

A sweet coun - try life is de - light - ful and charm - ing, when
walk - ing a - broad in a fine sum - mer's morn - ing; your
Cit - ies nor your towns, Nor your lof - ty high tow___ ers, can
not be com - par'd to my Sweet Sha - dy bow - ers.

A sweet country life is delightful and charming.
When walking abroad in a fine summer's morning.
Your cities, nor your towns, nor your lofty high towers.
Cannot be compar'd to my sweet shady bowers

Your fiddle, nor your fife, your flute nor your spinnet,
Cannot be compar'd to my lark and sweet linnet;
'Tis down as I lie on a sweet bed of roses,
I'm charm'd with the notes of the blackbirds and thrushes

Young Jemmy the ploughboy, gets up in the morning.
Feeding his flocks by the side of the fountain,
He sees lovely Nancy among the green rushes,
She sings sweeter notes than the blackbirds or thrushes.

In the sweet month of May she retires to the mountains.
Milking of her cows by the side of the fountain;
Your city's costly diamonds you may vainly fancy,
While on banks of violets I am charm'd with my Nancy

I value not a fig your silks nor your laces,
Your ribbons, nor your gauzes, nor other excesses,
Her own country wearing to me is most endearing.
Her pretty fringed mantle, he spinning and weaving

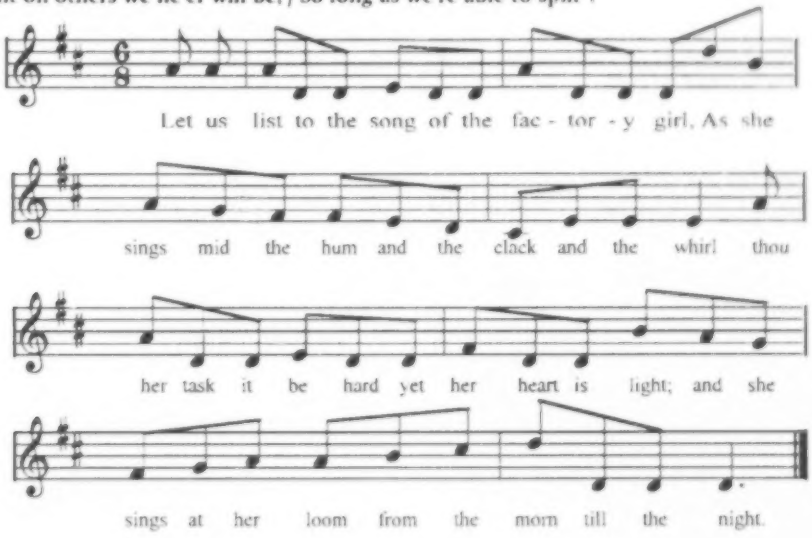
And now to conclude my favorite song and ditty,
I ask my country fair ones who dress neat and pretty,
Never to forsake their own country's employment,
The cities and towns can not give such enjoyment

---

source: Stephen Jenks, *The Jovial Songster* (Dedham, Massachusetts: 1809), reproduced in Jim Douglas, *From Farm to Factory* (Sturbridge, Massachusetts: the Pedlar Press, 1988).

The Song of the Factory Girl

"The Song of the Factory Girl," from a broadside in the Harris Collection, Brown University, was written, we may guess, in the 1820's or 1830's, when the employment of women mill workers was still a novelty. The task is hard, the song says, but the worker's heart is light. She is a happy person with radiant health, good pay, good food, nice clothes and no cares. "The most independent of women is she," says the song, and, when work is over, "free as the wind."

The theme of woman's independence through factory work is also expressed in a "Song of the Spinners", published in *The Lowell Offering* in 1841. "Despite the toil we all agree, / That out of the Mills, or in, / Dependent on others we ne'er will be, / So long as we're able to spin".

Let us list to the song of the fac - tor - y girl, As she
sings mid the hum and the clack and the whirl thou
her task it be hard yet her heart is light; and she
sings at her loom from the morn till the night.

Tell me why should she not, if her health is but good
And her pay gives her plenty, for dress, and for food?
For the most independent of women is she,
Who has plenty of cash, who from care is quite free

At her "dresser" she sings, where the "warp" is in size,
At the "speeder" and "spooler" the song doth arise
Go to this room, or that room, or which one you will,
Still you hear it, as follows; the "song of the mill".

Who so blithe, or so gay, in the city or town?
As the girl of the mill, in her "Merrimack" gown,
As she hies to her work, at the dawning of the day,
And from morning till night, still keeps working away

When the sound of the bell, at the set of the sun,
Tells to her, and to all, that the day's work is done;
Then released from her toil, as the wind she is free,
And may go to a party, or a "social levee".

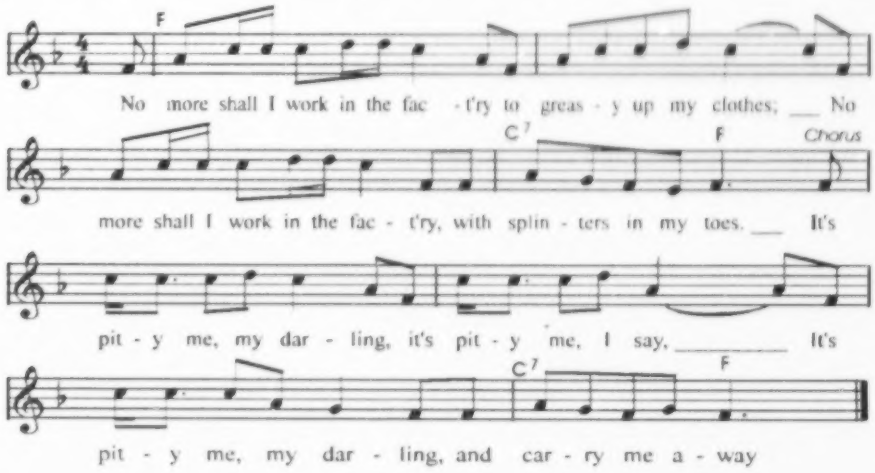
Then if healthy and merry, the factory girl be,
Who this life can enjoy, any better than she?
And to you let us whisper a word ere you go,
If we have a good offer, we marry, you know.

Such is the "song of the mill", by the factory girl sung,
Who's a merrier heart, of more musical tongue?
O, then list to her "yarn" as she "spins" it along,
And confess, that there's joy in the factory girl's song

Source: Jim Douglas, *From Farm to Factory*, (Sturbridge, Massachusetts: Pedlar Press, 1988)

Pity me my darling, and The Lowell Factory Girl

These two songs are variants of a song that has been collected from Maine to Florida. It expresses disillusionment at long hours of labor, wage cuts, the machine-like discipline of the factory bell or whistle, and the boring, noisy, dirty tasks that the machine minder had to perform. It is an apt expression of a piece entitled "The Spirit of Discontent", that appeared in *The Lowell Offering*, a worker's magazine, in 1841. "I am going home," said the writer, "where I shall not be obliged to rise early in the morning, nor be dragged about by the factory bell, nor confined in a closed, noisy room from morning to night. I shall not stay here.... Up before day, at the clang of the bell, and out of the mill by the clang of the bell... just as though we were so many living machines."


F
No more shall I work in the fac - t'ry to greas - y up my clothes; No
C7
F
Chorus
more shall I work in the fac - t'ry, with splin - ters in my toes. It's
pit - y me, my dar - ling, it's pit - y me, I say, It's
C7
F
pit - y me, my dar - ling, and car - ry me a - way

No more shall I wear the old black dress,
Greasy all around;
No more shall I wear the old black bonnet,
With holes all in the crown

Chorus

No more shall I hear the whistle blow
To call me up so soon;
No more shall I hear the whistle blow
To call me from my home

Chorus

No more shall I hear the drummer wheels
A-rolling over my head;
When factory girls are hard at work,
I'll be in my bed.

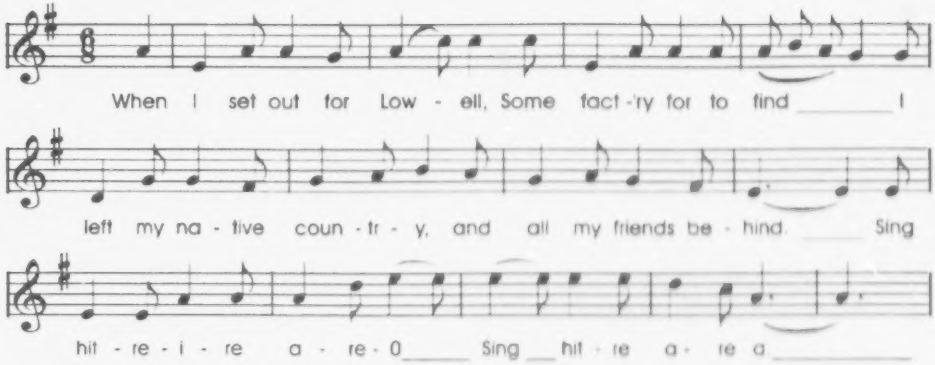
Chorus

No more shall I see the super come,
All dressed up so fine,
For I know I'll marry a country boy
Before the year is round

Chorus

Source: John A. and Alan Lomax, *American Ballads and Songs* (New York: Macmillan, 1934). Also reproduced in Pete Seeger and Bob Reiser, *Carry It On!* (New York: Simon and Schuster, 1985).

The Lowell Factory Girl


When I set out for Low - ell, Some fact - ry for to find ____ I
left my na - tive coun - tr - y, and all my friends be - hind. ____ Sing
hit - re - i - re a - re - 0 ____ Sing __ hit - re a - re a ____

But now I am in Lowell,
And summon'd by the bell,
I think less of the factory
Than of my native dell.

The factory bell begins to ring,
And we must all obey,
And to our old employment go,
Or else be turned away.

Come all ye weary factory girls,
I'll have you understand,
I'm going to leave the factory
And return to my nat ive land.

No more I'll lay my bobbins up,
No more I'll take them down;
No more I'll clean my dirty work,
For I'm going out of town.

No more I'll take my piece of soap
No more I'll go to wash,
No more my overseer shall say
"Your frames are stopped to doff"

No more I'll oil my picker rods, *
No more I'll brush my loom,
No more I'll scour my dirty floor
All in the weaving room.

No more I'll draw these threads
All through the harness eye;
No more I'll say to my overseer,
Oh! dear me I shall die.

Then since they've cut my wages down
To nine shillings per week,
If I cannot better wages make,
Some other place I'll seek.

No more he'll find me reading,
No more he'll see me sew,
No more he'll come to me and say
"Such works I can't allow."

The overseers they need not think,
Because they higher stand;
That they are better than the girls
That work at their command.

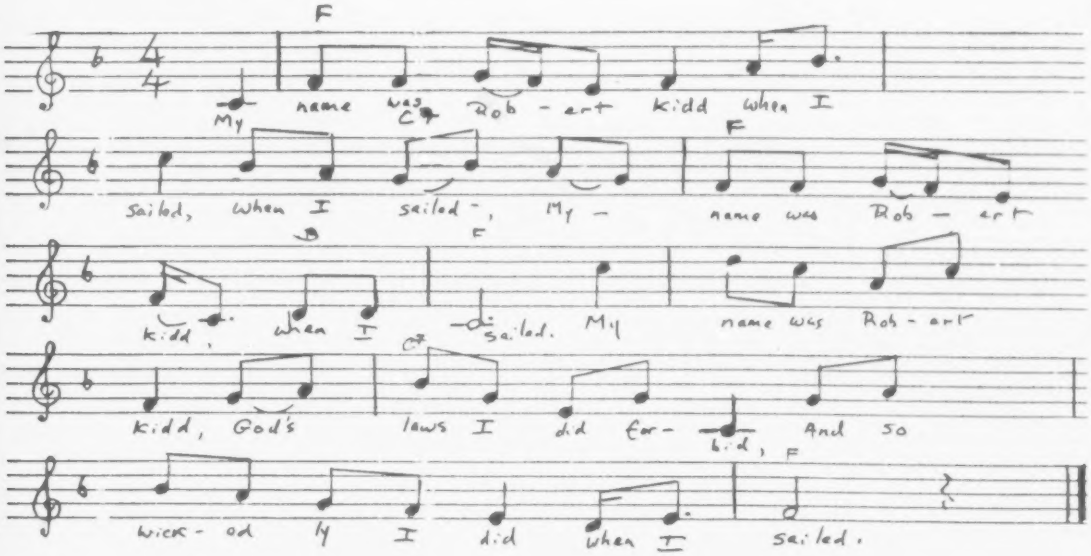
Now soon you'll see me married
To a handsome little man,
'Tis then I'll say to you factory girls,
Come see me when you can.

From a Harris Collection broadside, with melody taken from the singing of Peggy Seeger; reproduced in, Jim Douglas *From Farm to Factory*. (Sturbridge, Massachusetts: Pedlar Press, 1988).

Captain Kidd

Harriet Hanson Robinson, author of *Loom and Spindle* (1898), worked in the Lowell mills between 1835 and 1848. She recalled how children working in the spinning rooms used to gather in groups. While they waited for the spools to fill up with yarn, so that they could doff, or change them, they "told each other stories, and sang the old-time songs our mothers had sung, such as 'Barbara Allen,' 'Lord Lovell,' 'Captain Kidd,' 'Hull's Victory,' and sometimes a hymn."

We reproduce here two of these famous traditional songs, which were inherited from the British tradition. "Captain Kidd" is one of the grandest of the broadside ballads. According to the song, Kid confesses his life of crime to the audience from the gallows moments before the hanging and exhorts them live righteously and avoid his fate. Gallows confessions, both real and fictitious inevitably gave rise to ballads which were printed as broadside sheets and hawked about at the place of execution.

The execution of such a felon was an event of great importance both in Britain and in colonial America. Gallows literature is plentiful but few such songs have the impact of Captain Kidd. Kidd was tried for murder and piracy and condemned to die at London's Execution Dock in May, 1701. The ballad is a long one; here we reproduce only those verses that tell the essential story.

My name was Rob - ert kidd when I
sailed, when I sailed, My - name was Rob - ert
kidd, when I sailed. My name was Rob - ert
kidd, God's laws I did for- bid, And so
wick - ed ly I did when I sailed.

My name was Robert Kidd, when I sailed,
when I sailed.
My name was Robert Kidd, when I sailed,
My name was Robert Kidd, God's laws I
did forbid,
And so wickedly I did, when I sailed.

I'd a Bible in my hand when I sailed, when
I sailed,
I'd a Bible in my hand when I sailed,
I'd a Bible in my hand by my father's great
command,
And sunk it in the sand when I sailed.

I murded +2 William Moore, as I sailed, as I
sailed,
I murdered William Moore, as I sailed
I murdered William Moore, and left him in
his gore,
Not many leagues from shore, as I sailed.

I was sick and nigh to death, as I sailed, as I
sailed,
I was sick and nigh to death, as I sailed,
I was sick and nigh to death, and I vowed
at every breath,
To walk in wisdom's ways as I sailed.

I thought I was undone, as I sailed, as I
sailed,
I though I was undone as I sailed,
I thought I was undone and my wicked
glass had run,
But health did soon return, as I sailed.

My repentance lasted not, as I sailed, as I
sailed,
My repentance lasted not, as I sailed,
My repentance lasted not, my vows I soon
forgot,
Damnation's my just lot, as I sailed.

I steered from sound to sound, as I sailed,
as I sailed,
I steered from sound to sound, as I sailed,
I steered from sound to sound, and many
ships I found,
And most of them I burned, as I sailed.

Thus being o'ertaken at last, I must die, I
must die,
Thus being o'ertaken at last, I must die,
Thus being o'ertaken at last, and into
prison cast,
And sentence being passed, I must die.

Farewell, the raging sea, I must die, I must
die,
Farewell, the raging sea, I must die,
Farewell, the raging main, to Turkey,
France, and Spain,
I ne'er shall see you again, I must die.

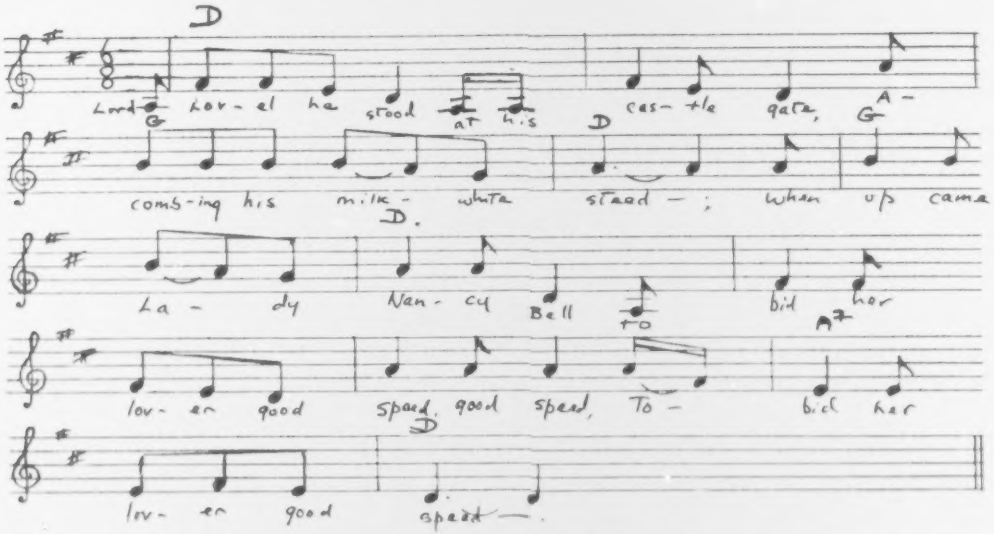
To Execution Dock I must go, I must go,
To Execution Dock I must go,
To Execution Dock will many thousands
flock,
But I must bear the shock, I must die.

Take warning now by me, for I must die,
for I must die,
Take warning now by me, for I must die,
Take warning now by me, and shun bad
company,
Lest you come to hell with me, for I must
die.

Source: Broadside in the Isaiah Thomas Collection, American Antiquatian Society. Melody from the collection of John A. Scott.

Lord Lovel

"Lord Lovel" is a traditional ballad that has been in circulation for centuries, winning popularity among English-speaking peoples on both sides of the Atlantic. There are many variants of the melody; the one given here comes to us from Alan Lomax, editor, *Folk Songs of North America*, (Doubleday).



"O where are you going, Lord Lovel?" she cried,
"O where are you going?" cried she.
"I'm going away for a year and a day,
Strange countries for to see, see, see,
Strange countries for to see."

But he had not been gone a year and a day,
Strange countries for to see,
When longing thought came over his heart,
Lady Nancy he would see, see, see
Lady Nancy he would see.

So he rode and he rode on his milk white steed,
'Till he came to London town;
And there he heard St. Pancras' bell ring,
And the people all mourning around, 'round, 'round,
And the people all mourning around.'

"Who's dead, who's dead?" Lord Lovel he cried,
"O tell me who's dead," cried he.
"A lady is dead," the people all said,
"And some call her Lady Nancy, 'cy, 'cy,
And some call her Lady Nancy."

He ordered the bier to be opened wide,
The shroud to be turned down;
And then he kissed her cold clay cheeks,
And the tears came trickling down, down, down,
And the tears came trickling down.

They buried Lady Nancy within the churchyard,
Lord Lovel they buried in the choir;
And out of her breast there grew a red rose,
And out of his a brier, 'rier, 'rier,
And out of his a brier.

Source: F.J. Child, *English and Scottish Ballads*, No. 75.

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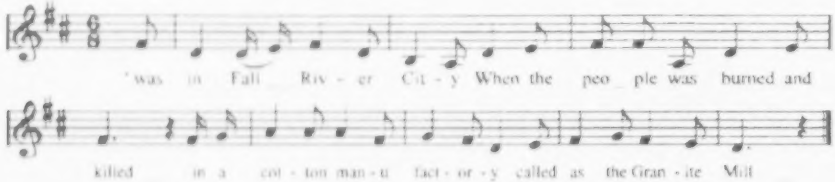
The Burning of the Granite Mill

Workers in the textile industry faced many hazards: excessive heat and humidity, the hellish noise and vibration, the contamination of the air with lint, and the danger of being caught in the belts and machines. In addition some of the mills were poorly constructed or lacked fire sprinklers. The Pemberton Mill in Lawrence, for example, collapsed in 1860 because it was not strongly enough built to bear the weight of the looms and frames that had been installed. As Hannah Josephson tells it:

"Under new ownership, the Pemberton Mills resumed production after two years of idleness, and operatives who had been long unemployed trooped happily back to work. On January 10, 1860, at 4:45 in the afternoon,...there were over 900 persons in the factory, most of them women, when with a noise like that of a heavy tree falling in the midst of a thick forest, the huge building collapsed. Within half a minute it was completely demolished....And then at eleven o'clock that night, before all who were caught beneath the timbers and masonry could escape, fire broke out....The final check list showed 88 killed, 116 severely injured, and 159 slightly injured. But many went mad, and all lost their jobs."

Below we reproduce a song that tells the story of the Granite Mill of Fall River, Massachusetts, that caught fire on September 19, 1874, with the loss of over twenty lives.



They were men and women there
  And children too, I'm told.
Who might have been saved from out of the flames
  If the truth was only known.
But oh, the villians that locked the doors
  And told them to keep still.
It was the bosses and the overseers
  Of that burning Granite Mill.

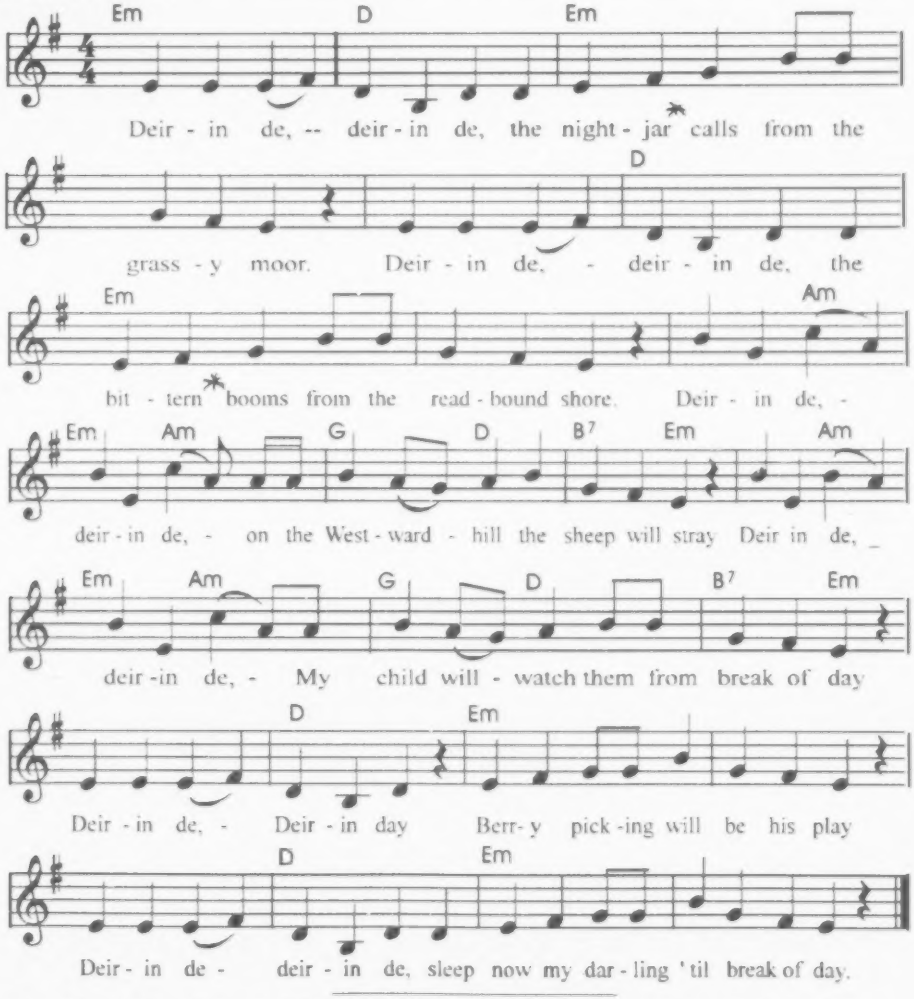
The first scene was a touching one
  From a maid so young in years.
She was standing by a window and
  Her eyes were filled with tears.
She cried, "Oh save me! Save me!"
  She called her mother's name.
But her mother could not save her
  And she fell back in the flame.

The next scene was a horrible one
  Just as it caught my eye.
They were leaping from a window
  From up so very high.
And the only means of their escape
  Was sliding down a rope.
And just as they were half way down
  The burning strands they broke.

Christ, Christ, what a horrible mess,
  They were mangled, burned and killed.
Six stories high, and falling from
  The burning Granite Mill.
But I hope their spirits have fled
  To a better place far still.
Up high, up, high, up in the sky
  Above the granite mill.

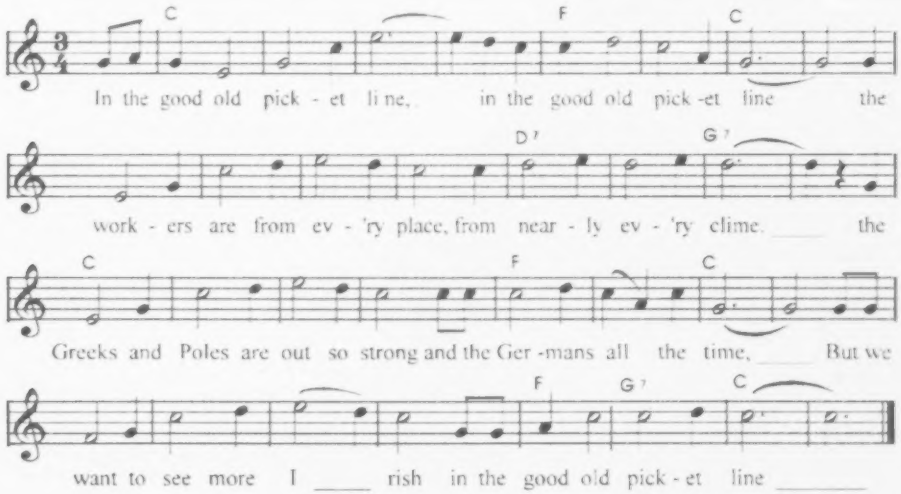
source: Helen Creighton, *Songs and Ballads from Nova Scotia* (New York: Dover Publications, 1966).

Deirin De

This lullaby came with Irish immigrants to North America , probably in late colonial times. We can't be sure it was sung in the mills, but we reproduce it here because it illustrates life before the profound change which occurred when people from ancient rural societies crossed the Atlantic and moved into the mills.

Em D Em
Deir - in de, -- deir - in de, the night - jar calls from the
D
grass - y moor. Deir - in de, - deir - in de, the
Em Am
bit - tern booms from the read - bound shore. Deir - in de, -
Em Am G D B7 Em Am
deir - in de, - on the West - ward - hill the sheep will stray Deir in de, _
Em Am G D B7 Em
deir - in de, - My child will - watch them from break of day
D Em
Deir - in de, - Deir - in day Berr - y pick - ing will be his play
D Em
Deir - in de - deir - in de, sleep now my dar - ling 'til break of day.

source: traditional. Translation by John Anthony Scott. Other verses are provided in Donal O'Sullivan, *Songs of the Irish* (New York: Crown Publishers, 1960).

In the Good Old Picket Line
Bread and Roses

The greatest strike of the New England mill workers took place in Lawence, Massachusetts in 1912. 32,000 people worked in the cotton and woolen mills. They were immigrants and the children of immigrants from all parts of Europe and the Near East. Most of them were unskilled workers, the poorest of the poor. They lived in slums and toiled 10 hours for two dollars a day. When a state law cut the work week from 56 hours to 54, the owners cut wages. In a flash thousands of workers quit their jobs and took to the streets. People who belonged to 30 separate nationalities fought side by side. "Tramping about the city," wrote Ray Stannard Baker,
"one may pass through a veritable Italian city with its own churches, its own cafes, its own peculiar edibles in the shop windows: here a Syrian city similarly provided: here Franco-Belgians, Jews, Russians, Lithuanians, Lettish, and many other strangely inhabited localities...[T]hese crowded foreign people, the most ignorant and helpless of all, ..fought the fight which not only secured increases in wages for themselves, but for practically all the textile workers of New England."

C F C
In the good old pick - et li ne, in the good old pick -et line the
D7 G7
work - ers are from ev - 'ry place, from near - ly ev - 'ry clime. the
C F C
Greeks and Poles are out so strong and the Ger -mans all the time, But we
F G7 C
want to see more I rish in the good old pick - et line

In the good old picket line, in the good old picket line
We'll put Mr. Lowe (1) in overalls and swear off drinking wine.
Then Gurley Flynn (2) will be the boss, oh, gee won't that be fine!
The strikers will wear diamonds in the good old picket line.

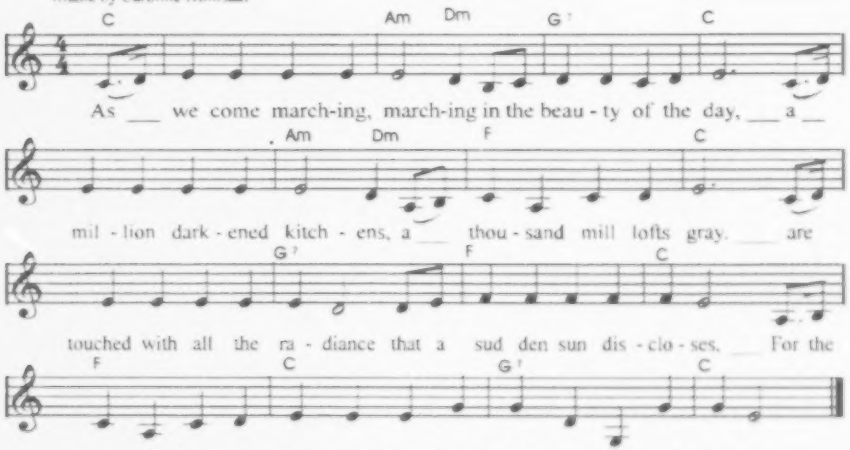
1. Mr. Lowe: Arthur H. Lowe, manager of the Lancaster Mills Corporation and on of its largest stockholders.
2. Gurley Flynn: Elizabeth Gurley Flynn, twenty-one years old at the time, and an I.W.W. organizer.

sources: "In the Good Old Picket Line". For lyrics, see Joyce L. Kornbluh, ed., *Rebel Voices: an IWW Anthology* (Ann Arbor, Michigan: University of Michigan Press, 1968).

Bread and Roses

The Industrial Workers of the World came to Lawrence to organize the strike. Their message was that all workers, regardless of race, language, creed, and the kind of job that he or she did in the mill, should belong to a single industrial union. After ten weeks of bitter struggle, the workers and the IWW won the strike; the employers agreed to negotiate. Bread and Roses, most famous of all the songs of women workers, was written during this strike.

Words by James Oppenheim
Music by Caroline Kohlsaat


C Am Dm G7 C
As we come march-ing, march-ing in the beau-ty of the day, a
Am Dm F C
mil-lion dark-ened kitch-ens, a thou-sand mill lofts gray, are
G7 F C
touched with all the ra-diance that a sud den sun dis-clo-ses, For the
F C G7 C
peo-ple hear us sing-ing, "Bread and Ros-es, Bread and Ros-es."

As we come marching, marching, we battle too, for men,
For they are women's children and we mother them again.
Our lives shall not be sweated from birth until life closes,
Hearts starve as well as bodies, give us bread but give us roses.

As we come marching, marching unnumbered women dead
Go crying through our singing their ancient cry for bread.
Small art and love and beauty their drudging spirits knew.
Yes, it is bread we fight for - but we fight for roses too.

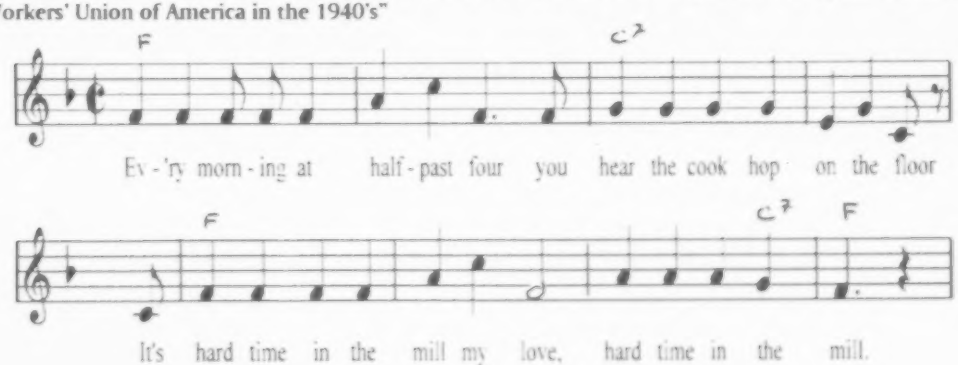
As we come marching, marching, we bring the greater days,
The rising of the women means the rising of the race.
No more the drudge and idler, ten that toil where one reposes,
But a sharing of life's glories, Bread and Roses, Bread and Roses!

"Bread and Roses". Words by James Oppenheim, melody by Caroline Kohlsatt. Both songs are reproduced in Jim Douglas, *From Farm to Factory;* and ***Folksong in the Classroom,*** VII #1 (Fall 1986). "Bread and Roses" is also reproduced in Seeger and Reiser, *Carry It On*, with a melody by Mimi Farina.

Hard Times In the Mill

Developement of the steam, and then the gasoline engines meant the mills no longer needed the power from falling water so abundant in New England. Northern manufacturers attempting to keep Unions and high wages out of the industry moved their operations to Southern states. Textile centers like Lowell became virtual ghost towns. Today the renewable energy resource of New England's water power which spawned the industrial revolution in this country is vastly underutilized.

Edith Fowke and Joe Glazer write in, Songs of Work and Protest **"Hard Times In The Mill", a adaptation of the familiar, Hard Times in Cryderville Jail, was written by workers in the Colombia Duck Mills, Colombia, South Carolinia, at the beginning of thes century. These verses were supplied by Margaret (Pat) Knight and Norris Tibbetts who got them from southern textile workers when they were working for the Textile Workers' Union of America in the 1940's"**


F
C7
Ev - 'ry morn - ing at half - past four you hear the cook hop on the floor
F
C7
F
It's hard time in the mill my love, hard time in the mill.

Every morning at half-past four
You hear the cooks hop on the floor.

Chorus
It's hard times in the mill, my love.
Hard times in the mill.

Every morning just at five
You gotta get up, dead or alive.

Every morning at six o'clock
Two cold biscuits, hard as a rock.

Every morning at half-past nine
The bosses are cussin' and the spinners are cryin'.

They docked me a nickel, they docked me a dime.
They sent me to the office to get my time.

Cotton mill boys don't make enough
To buy them tobacco and a box of snuff.

Every night when I get home,
A piece of corn bread and an old jawbone.

Ain't it enough to break your heart?
' Hafta work all day and at night it's dark.

Source: Edith Fowke and Joe Glazer, Songs of Work and Protest, (New York: Dover Publications, 1973).

SUGGESTIONS FOR TEACHERS

The rudiments of spinning and weaving are taught in only a small minority of elementary and junior high schools in the United States. Yet they are perhaps amongst the most important skills that we can expose young people to. Learning about these crafts is education in the profoundest sense. Spinning or weaving is an historic act that places the student in immediate contact with all of humanity that has pursued these crafts since the new stone age, for the past seven thousand years. Familiarity with these crafts provides young people with the capacity to understand exactly what it was that happened when the Industrial Revolution began two hundred years ago. This familiarity also helps to integrate the young American into the human family and to conceive a love for all human beings. These elementary and miraculous crafts are not the exclusive possession of any one group, they are the heritage of mankind.

We cannot defend ourselves for not introducing spinning and weaving into the schools on the grounds that this costs too much. Money, obviously, would be of help in providing spinning wheels and small wooden handlooms. If money is lacking we may draw upon simpler but equally effective resources. Students may learn how to make their own drop spindles and how to spin with them. As for weaving each of them may be provided with a light wooden frame made of lath. Then set up the warp, and thread the filler through it from side to side. Soon they will have a piece of fabric.

New England students may learn about the history of their region by visiting the historic mill sites and mill towns that abound in the area. The more preparation that can be done ahead of time, the more effective such visits will be. Select a site and start a project to learn as much about it as possible through the study of maps, memoirs, oral history records and the resources of local historical societies and museums. Pay special attention to water mills and working models that show their construction and mode of operation.

Glossary

Picker (rods): device on the loom that 'shoots' the shuttle through the warp shed.
'My wicked glass had run:' Hour glass, through which sand is run, to measure the passage of time.
Night jar: a nighthawk Bittern: marshland bird, heron.
Dresser: table where materials are prepared.
Speeder, Spooler: machines for twisting strands of cotton and winding yarn respectively.

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Honey in the Rock: the Ruby Pickens Tartt Collection of Religious Folk Songs from Sumter County, Alabama.

Edited and with preface, introduction, and bibliographic essays
by Olivia and Jack Solomon.
Macon, Georgia: Mercer University Press, 1991

This book is a publishing event in the realm of American folk culture, history and music. Students and teachers of American history and literature should take note of it and librarians should add it to their collections. *Honey in the Rock* transforms our ideas about the spiritual, and opens up new possibilities for introducing African-American folk poetry into our social studies, English, and music classes.

Honey in the Rock marks the first appearance in print of 120 religious folk songs from Sumter County, Alabama, collected by Ruby Pickens Tartt (1880—1974) during the 1930's. These songs were the fruit of her labors when she worked for the Works Project Administration, which was set up in 1935 to help relieve unemployment. Mrs. Tartt deposited her collections with the Alabama Archives in Montgomery in 1938, with the understanding that they would be forwarded to the national office of the WPA in Washington. This, for some reason, never happened. The collection remained in the Alabama Archives until Olivia and Jack Solomon located it there in 1976. Now, for the first time, they give these treasures to the public.

Mrs. Tartt has few peers among the collectors of American folklore and music in the 20th century. But the Solomons contribute much to this book in their own right. They provide a brilliant introduction to the Sumter County spirituals. The lyrics, profoundly moving, possess a stark simplicity of language. "At their center," the editors write, "is bondage, its bloody war and bitter aftermath ..." They see the songs as a fusion of a musical and religious inheritance from Central and West Africa with the legacy transmitted by the King James Bible.

The editors, in addition, provide illuminating commentaries for all the songs, and they show how deeply rooted these are in the theology of the New Testament. Taken collectively the verses express a passionate vision of life and a deep sense of human dignity. The language of the songs, the Solomons write, "is bold, fresh, drawn from living folk speech, retaining its color, verve, timbre, rhythms and intonation." Some of these poems, they add, belong in the highest ranks of American folk poetry.

No music accompanies the spirituals; the fate of Mrs. Tartt's musical transcriptions remains a mystery. They may have been lost in the archives or destroyed as the result of a hurricane that demolished Mrs. Tartt's home. The editors offer as an alternative the recordings made in Alabama by collectors like John Lomax, Harold Courlander and Frederick Ramsey. They provide an invaluable "Discography of Alabama Afro-American Folk Songs" as a guide to these sources. A portion of this material is available through Folkways Records in a series of discs entitled *Negro Folk Music of Alabama*.

Some of Mrs. Tartt's informants were born in slavery and learned these songs in their childhood. They introduce us,in the editors' words, to a "Southern and American Negro folk culture as it existed from about 1850...until 1950..." The songs portray the courage, the creative artistry, the ultimate dignity of Americans enslaved. This might provide the central motivation for young people today to study the slavery experience. Those who endured it and struggled to survive have left a message of transcendent value for our modern world.

The book is beautifully produced by Mercer University Press. Inaccurate page citations and typos will need to be corrected in a future printing.

Announcements of Materials Received by Folksong In The Classroom

One of the enjoyable jobs at ***Folksong In The Classroom*** *is reviewing the tapes and CD's people send us. Those materials we feel would have specific application for the classroom we review and include in discographies, but we don't have nearly the time to review even a portion of what is sent us. We do eventually acknowledge in print everything that is sent to us and appreciate receiving and listening to these materials, a partial list of which is included below.*

Joe Stephenson.	*Moonlight on the Colorado.* Adobe Records, P.O. Box W, Shallowater, TX. A cassette of original fiddle music.
Andy Wilkinson	*Texas When Texas Was Free.* Adobe Records, P.O. Box W, Shallowater TX. A cassette of original songs
Tom Callinan and others	*The Morgans. Soundings for the Whale. Sea Songs: Past and Present.* Morgan Productions, 168 Shore Road, Clinton, CT 06413. A cassette. Lyrics included.
Lee Murdock	*Folk Songs of the Great Lakes Region.* Depot Records, 123 S. Hough St. Barrington, IL 60010. Cassette, lyrics, commentary and study guide in a self contained packet
Hobo Jim & Shelley Gill	*Thunderfeet. Alaska's Dinosaurs and other Prehistoric Critters.* PAWS IV Publishing. P.O. Box 2364, Homer, AK 99603. A cassette of original songs and a book of colored illustrations by Shannon Cartwright. *Danger, The Dog Yard Cat.* PAWS IV Publishing, P.O. Box 2364, Homer, AK 99603. A cassette of original songs and a book of colored illustrations by Shannon Cartwright.
Keith and Rusty McNeil.	*Civil War Songs*, with historical narration. WEM Records 16230 Van Buren Blvd. Riverside CA 92504. 2 cassettes.
Craig Taubman	*Morning 'N' Night.* Craig 'N' Co. 13226 Otsego St. Sherman Oaks CA 91423 A cassette of original songs. Lyrics provided.
Mark Eskola	*Flying Babies, and Uncle Henry's Farm.* Flying Babies Productions 889 Roberts Dr. Dunwoody GA 30350. Two cassettes of original song with lyrics.
Chad & Terri Sigafus	*Clock on the Shelf, and Water Color Ponies.* A Collection of Lullabies. dhm P.O. box 26037 Minneapolis, MN 554426. Two cassettes of original songs and music.
Sarah Pirtle	*Two Hands Hold the Earth, and The Wind Is Telling Secrets.* A GentleWind Box 3103Albany NY 12203. Two cassettes of original music. Lyrics provided.
Debbie Friedlander	*Somewhere in a Corner, and For the Love of our Country.* Sound Creations P.O. Box 950, Amherst MA 01004. Two Cassettes of original songs. 11/90.

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